TRANSNATIONAL **RADIO** ENCOUNTERS
CONFERENCE
2016

5–8 July 2016

Utrecht University

&

Netherlands Institute for
Sound and Vision Hilversum

Conference Schedule

Tue — 5 July

JKH 2-3 0.13	13:00-15:00	Preconference **Radio, refugees and migrants**

A — Academiegebouw

	From 15.00	Registration
	16:30-17:00	Welcome & introduction
	17:00-18:00	Keynote Myria Georgiou **Communicating the city of difference: The right to connect and disconnect.**
	18:00-18:30	🍵 Coffee/tea
	18:30-19:30	Keynote Sean Street **Listening for an echo: The sound poetics of identity.**
	19:30-22:00	🍵 Buffet/reception **Transnational radio poetry with Seán Street**

Wed — 6 July

JKH 2-3 — Hilversum

			1.10	1.15	1.16	1.17
I	9:30-11:00		Panel 1: Borders & spaces	Panel 2: Pioneering	Panel 3: Community voices	Panel 4: Networks
	11:00-11:30	🍵 Coffee/tea				
II	11:30-13:00		Panel 5: Radio drama	Panel 6: Decolonisation	Panel 7: Migration	Panel 8: Music
	13:00-14:30	🍵 Lunch + Bus ride to Netherlands Institute for Sound and Vision, Hilversum				

H

	14:30-16:30	**Re-presenting radio: Exhibitions and archive initiatives** (DR, B&G, DRA, Dradio)
	16:30-17:00	🍵 Coffee/tea
	17:00-17:30	Presentation **Transnational Radio Encounters**
	17.30-19.00	Introduction and exploration **RADIO.GARDEN transnational radio exhibition**
	18:00-19:00	🍵 Reception
	19:00	Buses return to Utrecht

Thu — July 7

JKH 2-3

			1.10	1.15	1.16	1.17
III	9:30-11:00		Panel 9: Women	Panel 10: Representations	Panel 11: Finding communities	Panel 12: Public service
	11:00-11:30	🍵 Coffee/tea				
0.13	11:30-12:30	Keynote Jo Tacchi **Radio and communicative ecologies: A transnational perspective**				
	12:30-14:00	🍵 Lunch				
IV	14:00-15:30		Panel 13: Narratives	Panel 14: National radio	Panel 15: Citizenship	Panel 16: Markets
	15:30-16:00	🍵 Coffee/tea				
V	16:00-17:30		Panel 17: Podcasting	Panel 18: Transnationality	Panel 19: Minorities	Panel 20: Traveling models
	17:30-18:00	🍵 Coffee/tea				
VI	18:00-19:30		Listening Session **1**	Listening Session **2**	Listening Session **3**	

A

	20:00	🍵 Dinner **Nocturne	Radio Art by Anna Friz**

Fri — July 8

D25

			0.03	1.01	1.03	1.05
VII	10:00-11:30		Panel 21: Re-imagining borders	Panel 22: Amateurs	Panel 23: Creating communities	Panel 24: New stories
	11:30-12:00	🍵 Brunch				

D13

0.04	12.00-14:00	Roundtable and discussion – Michele Hilmes, Mia Lindgren, Golo Föllmer, Kate Lacey, Caroline Mitchell **Locating radio studies in the new media environment**

WELCOME TO THE

RADIO CONFERENCE TRANSNATIONAL FORUM 2016!

The Department of Media and Culture Studies of the University of Utrecht, together with the Netherlands Institute for Sound and Vision are delighted to welcome you to the 8th edition of the Radio Conference Transnational Forum: Transnational Radio Encounters. Radio, as Michele Hilmes has noted, was born into an age of nationalisms, and yet at the same time has always and increasingly been implicated in transnational flows. In the fantasies of global communication that accompanied radio's arrival, in the banal transnationalism of old radio dials, in propaganda films and grand co-productions, and in the sweeping global address of international broadcasters, radio has envisioned border crossing. As receiving technology, radio has layered the spaces of everyday life and given both voices and listening ears to a range of trans-border communities on both local and global scale. Institutional, technical and aesthetic models and practices have also travelled over borders and through individual and institutional networks of expertise. Conference contributions explore how radio is used to build new forms of local community and participation in diverse societies; they explore how radio aesthetics and modes of storytelling develop and circulate in transnational spheres; they also examine the challenges of digital radio and radio archiving and how these shape institutional models or explore transnational communities of memory. Framing the conference are considerations of radio's place within transnational media and archival ecologies, raising the questions of how radio studies can inform and be informed by broader considerations of digitization, diaspora, globalization, and identity.

We look forward to days filled with new insights, new dialogues, and of course the same friendly setting characteristic of the Radio Studies conference and the Radio Studies Community.

The Radio Conference - A Transnational Forum

The Radio Conference is a forum for radio scholars, teachers and broadcasters, radio travellers from academia, radio industry, governmental media regulation and radio activism from all parts of the world. It aims to cover all areas of contemporary radio research, while providing clear thematic streams for coherent discussions, and while keeping the gathering at a size that allows productive conversations and fruitful personal encounters.

It has been organized biennially since 2001 – seven conferences in locations all over the anglophone world, from England to the USA, Australia, Canada and New Zealand. This year for the first time it goes „continental", in order to add more of a non-anglophone perspective. This year also saw a three-year gap from 2013 to 2016 in order to get out of synch with the biennial ECREA Radio Research Section Conference.

Preconference

Radio, refugees and migrants: A Workshop

This preconference is an invitation to academics and practitioners to share experience and discuss the role of community radio in this area of growing importance. The discussion will begin with contributions from refugee broadcasters from several European countries including the Netherlands, and takes place as part of Transnational Radio Encounters' individual project „Minority radio: social & cultural identities and Black and minority ethnic (BME) Radio".

Panel to include:
- Dan Cissokho, Station Manager of Peterborough Community Radio, UK
- Larry. M. Macaulay, Founder/Editor in chief, Refugee Radio Network (Hamburg)
- Anne Ostendorp
  Producer, N1 Netherlands, Nijmegen
- Judith Purkarthofer
  President of the Community Media Forum for Europe (CMFE)

The workshop is free and in English.

Organization:
Peter Lewis & Caroline Mitchell

Keynote

Communicating the city of difference: The right to connect and disconnect

Myria Georgiou
London School of Economics and Political Science
LSE | London | UK

This talk explores mediated connectivity as a regulatory regime of multicultural urban life. Drawing on empirical research in North London, it examines the ways in which diversity is managed through different connections and disconnections via both local and transnational media. The main question is whether intensified connectivity advances or hinders diasporic minorities' representation and recognition in multicultural societies.

Dr. Myria Georgiou teaches at the Dept of Media and Communications, LSE. Her research focusses on migration, diaspora, and the city, especially in examining the ways in which media and communications shape narratives and experiences of belonging among mobile and diverse populations. She is the author of *Diaspora, identity and the media* (Hampton Press, 2006) and *Media and the city* (Polity Press, 2013).

Keynote

Listening for an echo: The sound poetics of identity

Seán Street
Bournemouth University | Bournemouth | UK

Sound, poetry – kindred spirits. They touch a deep vein within us, addressing an existential loneliness as we ‚sit in lighted rooms marooned by darkness'. (*Night Thoughts*, David Gascoyne, BBC Third Programme, 1955). Using broadcast sound and poetry, this talk explores how some of the best poets and radio producers have confronted this loneliness and isolation. A poet is a transmitter, but a radio producer can be a poet in sound, and ideas require no passport to travel. Poetry is more than words on a page – it is a way of making, transmitting and receiving, an idea. We listen for an echo, a distant sound or voice that may reflect us or at least speak to our predicament. Radio answers that longing, helping us in the process to know ourselves. Poems work in the same way, undermining our conscience, touching our hearts, coming from – and going to – the source of things.

Professor Seán Street is a poet, a broadcaster and a writer of works that explore the philosophical nature of sound. *The Poetry of Radio – The Colour of Sound* (Routledge) was published in 2013, and was followed by *The Memory of Sound – Preserving the Sonic Past*, recently published in paperback also by Routledge. In 2015 Rowman and Littlefield published an updated, extended and revised edition of his 2006 work, *The Historical Dictionary of British Radio*. Street has published nine collections of poems, the latest of which, *Camera Obscura* (Rockingham Press, May 2016) examines his preoccupation with time, space and communication, as did his anthology of radio poems, *Radio Waves* (Enitharmon Press). He is currently researching for a BBC Radio 4 documentary on H.G.Wells, and is writing a new book with the working title *Sound Poetics – Interaction and Personal Identity*, due for publication by Palgrave in 2017. He is Emeritus Professor at Bournemouth University.

During the dinner and reception, Sean Street will read a selection of poems related to radio and transnational space.

Re-presenting radio:
Exhibitions and archive initiatives

As radio production in the present increasingly ‚goes digital', so, too, does radio's past. Vast repositories of past radio are increasingly becoming available, which makes new promises and raises new challenges for engaging with radio's history. As an ‚invisible' medium, often archived separately from its original programme, how can radio's past be visualized, re-presented or made navigable? How can archives mobilize their radio collections to engage with new audiences? How can radio content be enriched and linked for re-contextualization, re-interpretation, and engaging re-use? As radio is archived as once it was produced, by ‚radio nations' (Michele Hilmes), how can its long and rich transnational pasts be uncovered?

In this panel, various national archives and broadcasters present initiatives that seek to address some or all of these challenges.   This includes questions like:

- What are efficient ways of disseminating radio heritage to the public?
- Which innovative tools and methods have been used?
- What are the restraints, particularly with regards to intellectual property rights?
- What are the options for connecting and networking archive dissemination across borders?

Participants

Denmarks Radio (DR)
[Danish Broadcasting Corporation]
Tina Pipa, Head of Archive
Martin Luckmann, Interaction Designer

DR Archive recently prepared different outreach projects. One of them is a retro phone displaying sound from the archive used in different venues around Denmark. The installation will be available to experience for conference guests at Sound & Vision.

Deutsches Rundfunkarchiv (DRA)
[German Broadcasting Archive]
Anna Pfitzenmaier, Documentalist

In 2014 the DRA developed a concept for presenting parts of its comprehensive and significant collections of the German audiovisual heritage to a wide audience in an explorative and interactive way. The result was presented at the Frankfurt Book Fair 2014, and has since become a large and regular part of the archive's presence there

Deutschlandradio Kultur
Markus Gammel, Editor Sound Art

How can we present crucial collections of radio art online? This question was tackled in a joint effort by the sound art department of Deutschlandradio Kultur, the chair of Experimental Radio at Bauhaus University Weimar, and the French association Phonurgia Nova. The result www.sonosphere.org is a vibrant online-hub for creative audio. A story of successes and challenges.

Netherlands Institute for Sound and Vision
Bas Agterberg

The Netherlands makes a claim to be the first in radio, having first broadcast in 1919. In honour of this, the Netherlands Institute for Sound and Vision is developing an important new exhibition for 100 years of radio to celebrate the centenary in 2019. In partnership with the Google Cultural Institute, a CGI exploration of the work of Hans Henricus Schotanus à Steringa Idzerda, the pioneer of those early broadcasts.

Presentation

Transnational Radio Encounters & RADIO.GARDEN

Alexander Badenoch, Golo Föllmer, Per Jauert, Jacob Kreutzfeldt, Sonja de Leeuw, Peter Lewis, Caroline Mitchell | TRE Team

During the last three years, the international team of the HERA-funded joint research project „Transnational Radio Encounters" (TRE) has been researching a range of aspects of transnationality in radio and in scholarly approaches to it. Different results from the six individual projects and sub-projects are being presented distributed across this conference, including presentations by principal investigators, project members and associated partners

In this joint presentation, principal investigators will explain how material collected in the course of their research work was chosen, contextualized and presented to form parts of an online showcase and an exhibition that addresses a broader public.

Introduction and exploration

RADIO.GARDEN
transnational radio exhibition

RADIO.GARDEN is an online exhibition, developed for online and physical interaction by „Transnational Radio Encounters" in co-ordination with the Netherlands Institute for Sound and Vision (Hilversum) and designed by Studio Moniker (Amsterdam).

By bringing distant voices close, radio connects people and places. **RADIO.GARDEN** allows listeners to explore processes of broadcasting and hearing identities across the entire globe. From its very beginning, radio signals have crossed borders. Radio makers and listeners have imagined both connecting with distant cultures, as well as re-connecting with people from ‚home' from thousands of miles away – or using local community radio to make and enrich new homes. The exhibition allows users to explore a globe of sound in four ways:

In the section **LIVE**, they explore a world of radio as it is happening right now. Tune into any place on the globe: what sounds familiar? What sounds foreign? Where would you like to travel and what sounds like ‚home'?

In the section on **HISTORY** are clips from throughout radio history that show how radio has tried to cross borders. How have people tried to translate their nations into the airwaves? What did they say to the world? How do they engage in conversation across linguistic and geographical barriers?

JINGLES is a world-wide crash course in station identification. How do stations signal within a fraction of a second what kind of programmes you are likely to hear? How do they project being joyful, trustworthy, or up to the minute?

Then there are radio **STORIES**, where listeners past and present tell how they listen beyond their walls. How do they imagine the voices and sounds from around the globe? How do they make themselves at home in the world? At the conference, participants will have an opportunity to add their voice.

Keynote

Radio and communicative ecologies: A transnational perspective

Jo Tacchi
RMIT University | Melbourne | Australia

This talk will draw on examples from ethnographic and action research studies spanning 20 years to consider how we might think about radio and the ways it is understood and used by a range of different people, in different places and across time. The study of radio can help us to understand something essential about everyday lives and relationships, from the domestic space of radio listeners and their intimate lives in England to community radio practitioners in rural India whose work teaches others across the world about sustainable farming practices. One framework for understanding radio's meanings and how it fits into such different contexts is communicative ecologies. This can also help us to think about what radio is and radio studies are or might be in any given location.

Professor Jo Tacchi is Professor, School of Media and Communications, RMIT University. She is trained as a social anthropologist and researches media, communication, development and social change, the senses and emotions, and everyday digital life. She has led a number of multi country projects with partners such as UNESCO, UNICEF, Intel and KPMG. She has worked mostly in South Asia. Her most recent books are *Evaluating Communication for Development: A Framework for Social Change* (2013), Routledge and *Digital Ethnography: Principles and Practices* (2015), Sage.

Radio Art

Nocturne

Anna Friz

The radio you once hid under your pillow still wants to keep you up at night. Sneak out the window together, wander out across the allotments of the radio dial and into the soft spaces of sound and signal. This is radio that doesn't collapse distances but rather seeks to expand them.

This radiophonic morsel is offered to you as a conference digestif. We highly recommend listening this evening after a long day of conference attendance, presentation, discussion and debate. You will find the mp3 off on the provided USB stick in your conference package.

Anna Friz began broadcasting on campus/community radio CiTR Vancouver in 1993. Since then she has created audio art and radiophonic works for extensive international broadcast, installation, or performance in more than 25 countries, where radio is the source, subject, and medium of the work. She holds a Ph.D. in Communication and Culture from York University, Toronto and is an Assistant Professor in the Film and Digital Media Department of University of California, Santa Cruz. She is a steering member of the artist collective Skálar | Sound Art | Experimental Music based in East Iceland and a long time affiliate artist of free103point9/ Wave Farm in Acra, New York.

Roundtable and discussion

Locating radio studies in the new media environment – international perspectives

Michele Hilmes, Co-chair
University of Wisconsin | Madison | USA

Radio has dispersed across a variety of digital platforms, acquiring a new permanence and accessibility via streaming and podcasts, and new visibility through ever-expanding web presence. The future of radio – as sound-work – is bright. Yet radio's critical history remains in a largely neglected state. Imagine the field of literature without access to the vast majority of books; imagine a contemporary cinema that cannot clearly recall what film was like before Star Wars. This is more or less the state of soundwork today. How might we as scholars advance knowledge of radio's forgotten critical and aesthetic history, across languages and borders, in order to enhance our understanding of contemporary soundwork? How might we interface with practitioners to connect historical and contemporary understandings of radio as an art?

Mia Lindgren, Co-chair
Monash University | Victoria | Australia

Radio scholars seldom find themselves working in universities alongside fellow radio academics. The study of radio is mostly dispersed across departments focused on journalism, communications, media and cultural studies, media history. In Australia, the field of study is furthered dislocated by a research assessment framework splitting the field of study down the middle placing journalism and creative arts on one side (code 19) and communication, media and cultural studies (code 20) on the other. The rigid research coding similarly splits studies and practice, locating practice-based work in journalism, away from colleagues exploring impacts of digital disruptions, evolving new media forms and cultures and other related areas of study. This talk outlines these challenges of dispersion across disciplines and methodologies, reflecting on what we understand to be radio studies and radio practice in a disrupted media environment, and identifying the need to create and maintain strong scholarly networks and opportunities to publish interdisciplinary and multi-modal radio and audio works.

Golo Föllmer
Martin-Luther-University | Halle | Germany

Researching radio is traditionally done by consulting textual sources. Not only institutional, technological, economic, journalistic and consumption aspects of radio, but even its aesthetics are mostly discussed on the basis of texts. This method delivers valuable results, but it leaves crucial aspects out. This is surprising if we consider the striking experience that collective listening can raise the quality of scientific debates by several hundred percent. The problematic neglect of auditive analytic approaches may be due to methodic problems arising from its impalpable nature. However, looking around at neighbouring disciplines we see successful solutions, for instance in musicology, speech science and sound studies. How can we systematically collect and evaluate conceivable methods for auditive radio analysis?

Kate Lacey
University of Sussex | Brighton | UK

Despite its often marginalized status, there is a case to be made for locating radio studies right at the heart of scholarly engagements with the new media environment. Radio is sometimes described as a 'resilient' medium, but really that is because it has so often been a pioneering medium, whether that be in terms of technological infrastructure, institutional arrangements, programming formats, changing relations between producers and audiences, new forms of sense perception or the socio-political significance of an emergent form of communication. Radio is not just a player in the current round of media technological evolution; its histories of innovation and adaptation also provide important insights into contemporary questions that too often get overlooked in our field's relentless presentism.

Caroline Mitchell
University of Sunderland | Sunderland | UK

As well as an increase in research about radio and audio, the last two decades have seen more value placed on practice based PhD's and peer reviewed practice. This part of the workshop will discuss the following questions: What do we mean by research (and PhDs) by/into/through practice? What is the reality in Universities for practitioners who want to become active researchers? How can the time consuming practice of programme making and broadcasting be valued by our institutions? What can we learn from practice based researchers in different country contexts? How can we further develop a transnational 'community of (radio) practice' to share our passion for radio and deepen our knowledge and expertise?

Radio, border-crossing, and the construction of the Berlin Wall

Kate Lacey

University of Sussex | Brighton | UK

This paper will examine transcripts of broadcasts from radio stations in both East and West in the weeks leading up to and beyond the sudden closure of the border between East and West Berlin on August 13th 1961 to explore the discursive foundations of the physical construction of the Berlin Wall. Rather than drawing on this archive simply to retell a familiar story of Cold War politics and propaganda, the ambition is to explore the radio archive as a source for reconstructing a sense of history unfolding in the present tense, and for a way of connecting geo-political history to everyday experience. As a case study, it is also significant that these concerns will be addressed in relation to a sonic environment which routinely transgressed international borders.

Martian radio: Imagining transplanetary communication at the dawn of the radio age

Anthony Enns

Dalhousie University | Halifax | Nova Scotia | Canada

In 1899 radio pioneer Nikola Tesla claimed to have detected signals transmitted from Mars. The message he allegedly received — „one, two, three" — not only confirmed the existence of intelligent life on Mars, but also invited a response to prove the existence of intelligent life on Earth. The public was captivated by the idea that Martians were trying to communicate with humans via radio, and this fascination reflected not only a widespread belief in the existence of extraterrestrials but also a widespread notion of radio as a transnational and transplanetary medium of communication that made geopolitical borders obsolete. It seems somewhat odd, therefore, that this fascination culminated in Orson Welles' radio adaptation of H. G. Wells' War of the Worlds in 1938, in which radio is represented not as a medium of communication between Martians and humans, but rather as a national emergency broadcast system warning listeners of an impending threat from abroad. This reconceptualization of radio as an instrument for policing national borders — and of radio listeners as an imperiled national community — was an obvious precondition for radio's subsequent deployment as an instrument of propaganda during WWII, but it remains unclear what happened to the utopian vision of radio as a medium capable of transgressing cultural, political, and linguistic boundaries. Through a closer examination of the history of Martian radio, this paper will explore how such a vision was initially embraced and then rejected in favor of a concept of radio that reinforced national borders and identities.

Imaging elements in radio. Criteria, concepts, procedures and skills used for imaging production in transnational comparison

Golo Föllmer, Tobias Grasse

Martin-Luther-Universität | Halle | Germany

Elements of radiophonic „Imaging", like jingles, teasers, stingers or station IDs, are used today in virtually every radio station operating on the globe. The scarce literature on this field states that imaging elements are usually played in specific conjunction to live presentation, hit music titles, journalistic and other broadcast elements in order to provide the programme with a specific product image (hence the term), help listeners identify and recognize radio stations or individual programms, and establish an uninterrupted broadcast flow, i.e. the experience of an aptly arranged, continuous stream of programme elements.

In this study based on semi-structured interviews, imaging experts were asked to describe criteria, concepts, procedures and skills that qualify them for adequate and inventive production and appropriate use of imaging elements. The sample includes 20 experts from Germany, Italy, Denmark, UK and Austria, many of them specialized imaging producers working daily in the audio studio, but also including heads of production department and programme directors who oversee imaging conceptually.

Since imaging has so far chiefly been ignored by radio research, this study intends to lay grounds by 1) systematizing the terminology of imaging in coordination with the terminology used in radio scholarship; 2) it then aims to clarify which functions are meant to be performed by imaging elements, starting from the hypothesis that two functions, namely structuring broadcast flow and conveying station identity, are equally important. 3) the study explores whether there are specific elements or arrangements in imaging that signify national or local identities, and looks for specific elements or arrangements that are likely to signify transnational standards.

Pioneering transnational radio: Global broadcasting and wireless telegraphy in the 1930s

Vincent Kuitenbrouwer
University of Amsterdam | The Netherlands

Simon Potter
University of Bristol | Bristol | UK

Heidi Tworek
University of British Columbia | Vancouver | Canada

In the 1930s international broadcasting presented a brave new world, awaiting systematic exploration. Broadcasters and policy-makers struggled to understand how the technology worked, what other countries were doing, and who was actually listening. Despite its historical significance his decade has been treated superficially by scholars, often as a mere prelude to subsequent international broadcasting activities in the Second World War and the Cold War. Nazi Germany's international broadcasting efforts have, surprisingly, been relatively underexplored. British and Dutch broadcasting to audiences within and beyond their respective empires have meanwhile been understood largely in isolation from one another: they have not been placed in their proper transnational environment.

This panel deploys insights from the growing field of transnational history, locating Dutch, British and German attempts to use radio for the purposes of international communication in a new analytical framework. First, the panel will explore the ,politics of comparison', looking at how contemporaries sought to understand and learn from foreign practices and audiences in the context of their own operations. Second, it will also explore the relationship between different radio technologies: short-wave broadcasting, medium-wave broadcasting and wireless telegraphy.

Transnational radio encounters during the pioneering days of dutch global radio broadcasting

Vincent Kuitenbrouwer
University of Amsterdam | The Netherlands

The history of Dutch global broadcasting teaches us much about transnational radio encounters in the 1930s. Dutch broadcasters of the PHOHI-station (operated by the Philips company) performed a pioneering role in the development of long-range short-wave radio-technology and formats for global broadcasting. Many documents in rich, but barely researched, archives in the Netherlands show that at the time, the ,politics of comparison' between different empires was a key motive for these experiments. Contemporaries were very much aware that radio waves crossed geopolitical boundaries and thus could be used to target audiences in other empires in order to bolster, of even enlarge, their own sphere of influence. Although PHOHI's prime task was to reach out to colonial expats in the Dutch East Indies, it also experimented with a program that was meant for non-Dutch audiences.

This paper analyzes the embryonic form of the Dutch world service, probing the strategies of broadcasters to reach audiences outside the formal sphere of influence of the Netherlands. More specifically, it will focus on experimental broadcasts to various parts of the British Empire. This paper draws on two kinds of new archival evidence to analyze this topic. Firstly it draws on diplomatic reports from different parts of the British world to see which audiences the Dutch tried to reach, taking into account both geographical and social factors. Secondly it takes into account listeners' letters containing British responses to Dutch global radio broadcasts.

A transnational history of the BBC empire service

Simon Potter
University of Bristol | Bristol | UK

This paper seeks a fresh angle of vision on the BBC Empire Service, which has often been treated by historians as atavistic and puny, a mere precursor to Britain's later successes in international broadcasting during the Second World War and the Cold War. Using new archival evidence, the paper examines BBC short-wave activities during the 1930s in the context of transnational connections and the contemporary ,politics of comparison'. It suggests that historians should explore how broadcasters monitored, debated and emulated what was being done in other countries, assess which international influences were most significant, and identify the moments when such factors proved decisive in shaping contemporary thinking and decision-making. While the Empire Service was planned at a moment when little competition existed in the sphere of international broadcasting, by the time it became operational it was part of a much more complex international broadcasting ecology. BBC officers and British civil servants thus began to monitor the competition, and to debate whether the foreign threat was sufficient to occasion further investment in short-wave broadcasting from Britain and medium-wave broadcasting in Britain's colonies. They also attempted to gauge what sort of audience, if any, existing for international broadcasting, and who tuned in to which stations. During the mid-1930s, the threat posed by German broadcasting from Zeesen began to focus minds at the BBC. By 1937 Zeesen had become the most significant threat to the BBC Empire Service, setting the agenda for wide-ranging reform on the eve of war.

A redivision of labour: Wireless telegraphy and radio broadcasting across borders in the 1930s

Heidi Tworek
University of British Columbia | Vancouver | Canada

This paper explores the continuing importance of wireless telegraphic communication across borders in the 1930s. Scholars have generally seen the development of radio as a two-step process from wireless telegraphy to sound broadcasting. But this paper argues that wireless telegraphy remained crucial for disseminating information in the 1930s and beyond.

Specifically, the paper examines German use of wireless technology to communicate global news. German governments since 1900 had invested significant sums in wireless. They had subsidized innovation in the private sector through contracts and business regulation. The Nazi government in the 1930s continued these trends, but invested even more heavily in developing wireless technology to disseminate news from Germany around the world.

Nazi wireless transmission in the 1930s relied upon a new device, the Hellschreiber, which was a wireless ticker tape machine. The Hellschreiber was theoretically secure because its messages could only be printed by other Hellschreiber machines. The Hellschreiber theoretically restricted the circle of recipients. The Hellschreiber returned wireless to a point-to-many technology where the „many" could be controlled. Wireless transmission of news to foreign newspapers complemented Nazi efforts to reach foreign populations through broadcasting, which remained point-to-many with a „many" who chose to listen through their own devices.

Radio broadcasting did not simply succeed wireless telegraphy. The two technologies overlapped. But the Nazis remade the division of labour. Wireless telegraphy became a technology that restricted the recipients through a secure device, while radio broadcasting became a technology to reach as many people as possible.

Precomposed Panel

DESI RADİO and the PANJABI COMMUNITY: gender, participation, and active citizenship

Nazan Haydari
Bilgi University | Instanbul | Turkey

Through the example of Desi Radio of Panjabi community, this paper discusses the participation of women in radio production and the process of community building with the notion of active citizenship.

Desi Radio, the project of the Panjabi Center located in Southall, West London, was started in 1997 by brother and sister Ajit Khera and Amarjit Khera to build connection and facilitate communication among Panjabi's living in the area. The word, ‚Desi', as stated on the web site of the station, is derived from ‚Des' „meaning a specific space, locality or homeland, which for us is Panjab: the Land of the Five Rivers", that sits along the border between India and Pakistan, and has been divided since the 1947 partition of India. Run by the volunteers, the station, forms a space of interaction and expression especially for women members of the community. Panjabi women living in the area constitute a significant number of the radio volunteers, and active members of the Center.

This paper draws from a ten day participatory observation at Desi Radio and participation in the social activities of the Panjabi Center in 2012; interviews with volunteering women producers of radio, and the founders of the station. By applying the citizens' media framework by Clemencia Rodriguez, I address the question of how Panjabi women of Southall negotiate their gender, Panjabi, and English identities in interplay with their participation in radio production and community building. The citizens' media approach presents a framework for the analysis of community media activities that encompass the lived experiences of community members. Rather than the final media product, this framework focuses on the processes of media production by urging us consider how this process of participation transforms participating citizens and their communities.

Women's radio as a site for women's empowerment: a case study of Mama FM Uganda

Sandra Komuhiimbo
Lund University | Lund | Sweden

„There is no tool for development more effective than the empowerment of women", Kofi Annan. Feminist scholars and women's rights activists argue that women owned media sites play a focal role in elevating the status of women in society, bringing more vibrancy to issues affecting women in the public sphere. In Uganda, like many parts of Africa, radio remains a very crucial tool in everyday life yet surrounded by many tacit social, cultural and economic limitations, dominance and power.

Mama FM, a women owned community radio set up in 1997 became the first women's radio station in Africa and only the third in the whole world. 19 years later questions arise, what has been the significance of this kind of initiative? What have we learned from women owned radio in the fast changing media landscape? Do we still subscribe to the school of thought that women's radio can eliminate cultural and socio-economic barriers to women's access to information? In my research on this topic, using Mama FM as a case study, I explored the representation and production of women's voices in civic media discussions and the construction of gender in radio content. In a nutshell, the results of this research reecho the need for women's media spaces dedicated to nurturing and amplifying the women's voice.

This paper will discuss and highlight some of the key challenges faced by women's radio and its development in the contemporary media landscape. Additionally it documents the strengths and the need for sustainability of women's radio. One of the highlights of this paper is that even though women owned media sites such as Mama FM are groundbreaking making undisputable progress in advancing women's issues, the promotion and centralization of women's voices and their participation in the media discussions remains low.

Transnational community radio in a multicultural Britain

Salvatore Scifo
Bournemouth University | Bournemouth | UK

Although community radio practice has been present in the United Kingdom since the mid 1970s, a full-time community radio sector has only operated in the country since 2005. By the summer of 2015 , 233 radio stations have been licensed and broadcasting. Among these, 29 are described as fully or mainly focusing on minority or ethnic communities, while transnational output is also present in more ‚generic' urban stations where the geographical community is composed by a variety of ethnic community groups.

This paper will aim, first, to trace the contours of this group of full-time community radio stations by looking at the economic and financial sustainability of these stations in the wider context of the British community radio sector. Secondly, it will aim to map the transnational connections of this group of stations by presenting a profile of a) whether and how they are listened to in the communities of origin or among the same ethnic community globally; b) what connections and source content (speech and music) they have from the communities of origin; and c) their place in the local media ecology, where they are committed to serve groups underserved by either public or commercial radio broadcasting.

The author hopes to contribute to the discussion of transnational radio flows in the community radio sector by discussing production issues and the financial sustainability of this group of community radio stations that gave spanned now three different Governments (Labour until 2010, a Conservative-Liberal coalition until 2015 and a Conservative from 2015).

Worldwide, always on: Reflections on Beats 1 as transnational radio

Richard Berry

University of Sunderland | Sunderland | UK

It was somewhat of surprise when Apple launched their new music streaming service in 2015: they included what seemed like a traditional music service at the heart of it. What seemed more surprising is that they turned to a traditional radio tastemaker to lead the project: Through his work with XFM in London and then BBC Radio 1, Zane Lowe was a global figure in the music industry and was a cornerstone of new music at the BBC. In Apple's choice of director there seemed to be a suggestion that people rather than data were going to drive this project; a decision which appears to counter data-driven programming philosophies in broadcast commercial radio.

Beats 1 presented itself as a traditional radio station, offering a rolling schedule broadcast from studios in three international cities to listeners via desktop and mobile apps, but not radios. It holds further interest as it is a transnational service where both the producers and the listeners are globally dispersed. The movement of Apple into the field of content presents us with an audio service that has the means to create and distribute popular content to a mass audience online.

This paper seeks to address some of the many questions around how Beats 1 might help us to consider issues around music curation, the role of the presenter and the future of radio in a post-broadcast era.

Opening up the debate: The phenomenon of transnational cultural public spheres on Irish radio station Facebook pages

Daithi McMahon

University of Derby | Derby | UK

University of Limerick | Limerick | Ireland

Radio has become an increasingly digitised medium in recent years with a growing online presence becoming ever more integral to the medium's overall output and identity. Furthermore, it has become integral to radio stations' audience recruitment and retention strategies. While radio has long been a platform for onair public debate and discourse, the limitations of technology always meant that only a limited number of listeners could take art. The largest social network site, Facebook, now provides the infrastructure for public spheres to exist online which means a much wider audience can participate and contribute to discussions and debates including the extensive Irish diaspora – which has grown significantly as a cohort since 2008 due to mass emigration – making it a transnational phenomenon.

Using the Irish radio industry as a case study this research found that although some instances of traditional Habermasian public spheres were found to exist on radio station Facebook pages, such instances were very limited. Instead audiences are participating in what closely resemble cultural public spheres (McGuigan 2005) where the topics of discussion are of a cultural, social or emotional nature, eschewing debates on current affairs/public issues.

This research involved indepth analysis of three radio stations including commercial and public service stations broadcasting to local, regional and national audiences. The methodology included textual analysis of Facebook page content, interviews with industry professionals and an audience survey of N=419 Facebook users. This research forms part of the author's doctoral thesis which explores the social, economic and cultural implications of Facebook use by Irish radio stations and their audiences.

The role of boundary negotiating artefacts in networked radio production

Bruce Berryman

RMIT University | Melbourne | Australia

Whilst the networked environment offers radio producers and their communities of interest new ways to collaborate in the co-creation of audio works for distribution on multiple platforms, information and communication technologies (ICTs) do not guarantee success in themselves. It is through the socio-technical interactions of producers that the success or otherwise of networked radio production is determined.

This paper examines role of boundary negotiating artifacts as enablers in the radio production process and how they can be used by producers to develop the common ground and trust within groups to facilitate meaningful dialogues and production processes between geographically and /or culturally dispersed teams.

Using data generated through a five-year doctoral research project focusing on the production of multi-platform radio pieces, together with contemporary material generated within academic and community contexts, the paper identifies and discusses the constraints and enablers of collaborative production in a networked environment. It describes how the application of appropriate boundary negotiating artefacts, like annotation software and networked production templates, can enable the sharing of ideas to effectively cross personal boundaries throughout the production process.

The significance of public listening to radio drama

Hugh Chignell
Bournemouth University | Bournemouth | UK

In recent years there has been an increase in the phenomenon of listening to radio, often in reduced lighting, in public. The organisation In The Dark, based in London, has pioneered a variety of listening events in very different locations. In the Dark, in association with the British Library and the universities of Bournemouth and Westminster, has also run two seasons of public listening events in the library; the first of these titled ‚Classic Radio Features‘ included programmes by Louis MacNeice and D.G.Bridson and the second, ‚Inner voices…inner worlds‘ presented radio drama from Beckett to Lee Hall.

This paper will consider what the success of public listening tells us about radio and how it might be developed to help us understand both historic and contemporary productions. It will focus in particular on public listening to radio drama.

Aesthetics and politics of blindness in West German radio broadcasting of the 1950s

Luisa Drews
Humboldt-University Berlin | Berlin | Germany

The starting point of my presentation is a change in 20th-century German radio broadcasting: the transition from historical functions of blindness within the earliest theories and aesthetics of radio and radio play, to the social and cultural political embedment that shaped the West German radio play in the course of public welfare for blind veterans after World War II.

Blindness – now understood primarily in a literal way, as blindness of war-disabled persons – became the precondition and legitimation of radio play production in the 1950s. For sure, public welfare systems of most countries that had to bemoan war casualties privileged blind veterans in comparison with amputees for instance; but only West Germany of the 1950s knew such a deep intersection of radio play and public welfare. Friedrich Wilhelm Hymmen, a former soldier who left the military service because of an eye injury, initiated in 1951 the „Hörspielpreis der Kriegsblinden", the most important price for radio plays. As editor of the magazine „Der Kriegsblinde", he had a great influence on social and cultural policy, as well as on the reputation of radio play, ethics, and aesthetics.

In my talk I would like to outline this unique inter-section of institutions, politics, theory and aesthetics in West German radio play culture. First, my contribution seeks to reconnect the so-called „Innerlichkeitshörspiel" to its ‚production conditions‘. Second, I want to raise the question of how the configuration of blind veterans and radio play helped to shape the public and political sphere and to reorganize the relations of (disabled) bodies and power.

Radio listens: A phenomenology of radio drama

Farokh Soltani
Royal Central School of Speech and Drama | London | UK

What happens when I listen to a radio play? How is it possible for me to perceive and make sense of the world of the drama vividly and clearly, when it only exists in the invisible, ephemeral medium of sound? The two most common answers are that I ‚see‘ the drama in my ‚mind’s eye‘, or that I decode and rebuild the audible signs into a coherent world. Both, however, can be questioned from a phenomenological perspective: my first-person experience of listening to radio drama is neither a reflective process of deciphering, nor a visual experience in the literal sense – I simply listen, and perceive immediately, the world presented to me through sound.

In this presentation, I offer a new perspective on this question. Taking Merleau-Ponty’s understanding of the body-world relationship as a starting point, and drawing on debates in Performance Philosophy and sound studies, I argue that phenomenologically, the radio is not merely a device which transfers the sounds that constitute the dramatic world: instead, as I demonstrate through an analysis of the experience of radio drama, the process of radio dramaturgy transforms radio into an agent, actively and bodily engaged in the dramatic world, listening to it, and expressing to its audience that to which it listens. I do not listen to the radio – I listen with it. This perspective opens up new ways of analysing radio dramaturgy, not as a method of translating textual or visual signs into auditory ones, but as a holistic process of listening.

Transnational radio broadcasting and the decolonisation and development of European empires in Africa, c. 1930-1964

David Clayton
The University of York | York | UK

Nelson Ribeiro
The Catholic University of Portugal | Lisbon | Portugal

Rebecca Scales
Rochester Institute of Technology | New York | USA

This panel deploys insights from transnational history to explore the evolution of radio broadcasting during a period of rapid socio-economic and political change in Africa. It investigates how radio came to be perceived by metropolitan and colonial elites as an instrument of advanced colonial administration. It has long been known that colonial elites envisioned radio as a technology that could be used to inform and control colonial peoples; throughout the early post-war decades UNESCO studied radio in the colonial world uncritically, chronicling its ‚progress'.

This panel, which highlights differences in colonial and imperial statecraft across three European empires (British, French and Portuguese), refutes the high-modernism of UNECSO. It argues that, because radio broadcasting in and for the colonies was profoundly transnational, its social effects were unpredictable and often unintended. Case evidence is drawn from colonial states and societies in North and Southern Africa. This panel uses a range of historical methods—auditory culture, the political economy of regulation, and the economic history of diffusion—to reveal how radio communications in empires created complex and highly contested transnational public spheres.

Colonization through broadcasting: Rádio Clube de Moçambique and the promotion of Portuguese colonial policy

Nelson Ribeiro
The Catholic University of Portugal | Lisbon | Portugal

Portugal established the first and the longest lasting colonial Empire in the world. Even though the colonial mission of the Portuguese became a pillar of the dictatorship that ruled the country starting in 1933, Salazar never invested significantly in radio transmissions to the Empire which opened the way for private radio stations to flourish in the territories under Portuguese administration. Among these, Radio Clube of Mozambique (RCM) became the most important broadcaster, achieving significant success in the colony and in neighbouring countries, namely South Africa, North and South Rhodesia, Nyasaland and Madagascar. Contrary to all other broadcasters that emerged in the Portuguese Empire, RCM, besides having a professional management, adopted a commercial strategy inspired on the American model of broadcasting.

Against this background, this paper presents a contextual history of RCM from its emergence to the outbreak of the colonial war in Mozambique, discussing how the Portuguese dictatorship led by Salazar controlled and used the station to promote the regime's colonial policy between the 1930s and the outbreak of the colonial war in Mozambique in 1964. Hence, the paper demonstrates how a private station with clear commercial goals was used as a propaganda weapon by an authoritarian regime. Particular attention will be given to transmissions in local African languages that started in the mid-1950s. These were sponsored by the dictatorship after Portugal became a member of the United Nations and therefore was pressured into discussing the independence of the colonies: an issue that Salazar always refused to consider.

The puzzling case of the „Saucepan Special", c.1947-53: a transnational market and a universal economic model?

David Clayton
The University of York | York | UK

In the 1940s and early 1950s, the colonial administration in Northern Rhodesia, supported by the British government, pioneered the development of radio broadcasting in modern day Malawi, Zambia and Zimbabwe: they perceived radio as a way of bridging social divides and as a tool for defusing political tensions.

The inflection of demand curves for radio receiving sets typically requires small-scale product and process innovations to complement large-scale investments in energy and communication infrastructures. In the 1940s and 1950s, the British government supported by colonial administration of Northern Rhodesia adopted in modified form this universal model.

The Northern Rhodesian colonial administration invested in transmission equipment and provided Ever Ready, a US multinational that specialized in batteries, with time-limited subsidies for a cheap, battery-powered „tropicalized" set, the „Saucepan Special". State actions supported the formation of a transnational market. This paper argues that Ever Ready did not secure first-mover advantages, and explains why this technology was sub-optimal. In so doing it debunks a myth in African radio history—that the iconic „Saucepan Special" revolutionized broadcasting in Africa.

Transnational broadcasting and colonial borders in the mediterranean, 1934-1939

Rebecca Scales
Rochester Institute of Technology | New York | USA

During the late 1930s, transnational radio broadcasting turned the airwaves over the Mediterranean into a new site of power struggles between France and its diplomatic rivals and between French colonial regimes in Algeria, Morocco, and Tunisia and the people they governed. From 1935 onward, Germany, Italy, and Nationalist Spain began to challenge French dominance of North Africa through Arabic-language broadcasts that proclaimed their support for pan-Arab movements in Egypt and the Levant, attacked liberal democracy, and challenged French „Muslim" policies in the Maghrib. Fearing the broadcasts would inflame nascent nationalist movements across North Africa, French colonial authorities instituted surveillance of radio sales and indigenous listeners to monitor the effects of propaganda on the „native" mentality. Drawing on files from the French Army and the colonial civil service in Algeria, this paper examines how an emerging auditory culture of Arabic-language broadcasting and 78-rpm records created a transnational Arabic public sphere that eluded the grasp of the colonial state and threatened to undermine French control over North Africa. The inability of French colonial authorities to control Algerian listeners and the airwaves over North Africa forced the French state to develop concrete counter-propaganda strategies to shore up the „borders" of the airwaves over its Mediterranean colonies. While complicating our historical picture of French imperialism in the late 1930s, this paper illustrates how modern auditory media undermined national borders and power structures, reminding us that imperialism must be examined through a transnational framework, rather than the conventional model of the imperial nation-state.

Precomposed Panel

Transnational indigenous radio: The case of Tautoko FM

Joost de Bruin, Jo Mane and Te Atawhai Kumar
Victoria University of Wellington | Aotearoa | New Zealand

In the context of postcolonial Aotearoa / New Zealand, indigenous radio is a crucial medium for the revitalisation of Māori language and culture. Around twenty indigenous radio stations are targeted to specific iwi [tribes], or indigenous nations, within the larger nation state of New Zealand. Their target audiences consist of local communities, but also of iwi members who have moved to other parts of the country or abroad. As all Māori radio stations have live internet feeds, they give Māori around the country and the world the opportunity to stay connected with what is happening in local communities, with te ao Māori [the Māori world] and with te reo Māori [the Māori language].

Based on a collaborative research project with the radio station Tautoko FM, we argue that Māori radio: 1) facilitates a transnational public sphere by connecting audiences with local cultures and iwi dialects; 2) crosses transnational boundaries by creating dialogue between indigenous nations in Aotearoa / New Zealand; 3) provides opportunities for diasporic media use by reaching out to Māori people all over Aotearoa / New Zealand as well as in other parts of the world; and 4) engages in nation building practice by inviting non-Māori to connect with indigenous language and worldviews. We analyse how Tautoko FM draws on broadcasting technologies to achieve these aims, but also how the station's website and social media practices accomplish transnational connections. Lastly, we reflect on how the station's archive has made oral histories available to different audiences.

Media and migration

Janey Gordon, Lawrie Hallett
University of Bedfordshire | Bedfordshire | UK

Recent political developments, particularly in the Middle East, have resulted in considerable numbers of migrants seeking safe haven within Europe. Many of those arriving do not always have European language skills available to them upon arrival.

Host societies have been surprised at the level of IT and Smartphone technologies in use by the migrants, both to organise their travels and also keep in touch with their own communities and families. In addition, social and community media are playing a key role in supporting new arrivals to Europe, providing cultural and linguistic familiarity which larger, mainstream, media are either unable or unwilling to supply.

The University of Bedfordshire's radio team, Dr Janey Gordon, Lawrie Hallett and Terry Lee, along with New Media scholar and specialist, Dr Gavin Stewart, are developing a project to examine the use of community and new media by migrant groups. The organisers are seeking partners in other European countries to expand upon this work and to develop a longer-term research project in this area.

This paper presents the initial scoping work for this project, which involved examining UK community radio stations to discover what provision they made for migrant groups and what they aimed to do. The UK community stations have been serving migrant communities for more than a decade. How will they serve new arrivals on- air and via new media multiplatform techniques?

Transnational radio identities and cultural migrations in the reception of an ORTB revolutionary jingle among Nigerian listeners in the 1970s

Jendele Hungbo
North-West University | Mafikeng | South Africa

In the 1970s, Benin Republic's state broadcaster, ORTB Radio (Radio Dahomey), transmitted series of radio jingles which sought to mobilize Beninois citizens in support of the socialist revolution introduced by the country's new regime led by President Mathieu Kerekou. Operating under the ‚Voix de la Revolution' matrix, the broadcasts which were sometimes produced in local languages mutually intelligible between the two countries were received in fringe communities located along the Nigeria-Benin border. This paper therefore examines how the transnational reception of the radio station contributed to the transformation of identities of a section of the populations of both countries including the naming of migrants from Benin. Using embodied ethnography (Turner 2000; Dombroski 2011), the paper focuses on the reception and use of the ‚Ehusu jingle' among Radio Dahomey's fringe listeners in Nigeria. It argues that the inadvertent consequence of the reception of the signals of ORTB radio produced practices and discourses of identification beyond the shores of Benin while at the same time defining boundaries of socio-political existence among citizens of the different countries. The paper concludes that the power of radio over the shaping of identities becomes more significant when read against the transnationality and intractability of the medium.

Minority belonging or/and diasporic spaces? The case of language-based minority construction through the German-speaking radio shows in Poland

Verena Molitor
Bielefeld University | Bielefeld | Germany

The language of diaspora communities and minorities can be considered as a border-making instrument, as a mechanism of exclusion and inclusion (or rather of both simultaneously). The minority or diaspora language media can function equally well as means, instruments or mechanisms of border creation, border maintenance, or inclusions.

The paper deals with radio programmes in a specific transnational space, by focussing on the German-speaking radio shows in Poland. Due to the fact that those who define themselves as „German minority" partly do not speak German because of the minority languages ban during the socialist period in Poland, the central question(s) to be posed in this presentation arises: Which function does German-speaking radio have in the creation of borders, inclusions, exclusions, interties and belongings; and how will transnational spaces between Germany and Poland via the radio stations be created?

My research concentrates on how the radio stations by means of programme content foster a regional belonging, creating a picture of the transnational space in which they are broadcasting, and on what role German as a broadcasting language plays in these processes. I will demonstrate the integrating function of the media and its function within a diasporic consolidation, focussing on how the radio stations strive to create a collective identity among the German minority. I will point to mechanisms used by radio stations in order to produce a strong sense of belonging to the minority, while asking how this is possible, if German is positioned as the „mother tongue" which is „to be learned first".

Music, listening and subjectivity; transnational influences in the early ABC

John Tebbutt
Monash University | Melbourne | Australia

This paper charts the tension between radio and art music for national listening subjects in the early 20th century. I address the relationship between the Australian Broadcasting Commission's symphonic art-music and other programming in a period of technological change that saw sound recording influence new media compositional practices. For its inaugural broadcast on the evening of July 1, 1932, the ABC's National Broadcasting Symphony Orchestra beamed live from the Sydney Conservatorium with music by Weber, Elgar, Handel and Liszt. From that time the public broadcaster undertook a major expansion of music presentation in Australia. Fine music underpinned an international view that radio should provide ‚uplift' to the population, however a range of contemporary critics from Theodor Adorno to the Futurists, contested the role of radio in ‚music appreciation'. This paper traces how those tensions played out in Australian public service radio. It presents the thesis that, with a new war looming in the late 1930s, the challenge radio and sound recording to the knowledge practices associated with symphonic music meant that the broadcast orchestra was unable maintain a role as national cultural institution for a modern listening subjectivity.

Radio regulation and transnational cultural flows: The case of electronic dance music (EDM) and Australian radio broadcasting

Chris K. Wilson
RMIT University | Melbourne | Australia

Electronic dance music (EDM) emerged as a new cultural form in the United States in the early 1980s and rose to prominence across the industrialised world during the 1990s. While Harley and Murphie (2008) suggest that a series of large public dance parties marked the ‚flowering of electronica culture en masse in Australia' and acceptance of EDM into the Australian music market by the early 1990s, local radio broadcasters were yet to play a significant role in its development. This is surprising given the dominant position that music radio occupied in the post-television Australian radio landscape and the important role that radio played in the early diffusion of EDM culture elsewhere – such as the UK, where EDM pirate radio stations flourished from the mid-1980s.

In this paper I describe the structural impediments that limited radio's initial contribution to the emergence of EDM as a popular cultural form in Australia, outline the important role that national spectrum planning and access regulation reforms in the 1990s had on the eventual establishment of local EDM radio and make some remarks about the impact these stations had on local EDM culture. I argue this case illustrates how national broadcasting structures and the regulatory frameworks that underpin them may have a profound impact on transnational cultural flows.

The paper draws on interviews with founders of Australian EDM stations, staff of the broadcasting regulator, and EDM industry representatives (retailers, magazine editors and club owners), as well as an analysis of key government and institutional documents.

Social media, identity and alternative music: BBC Radio Scotland and translocality

J. Mark Percival
Queen Margaret University | Edinburgh | Scotland

BBC Radio Scotland has been broadcasting since 1978 and despite its status as a traditional BBC mixed output regional station dominated by speech, popular music has been a significant part of its schedule over the decades. Since 1980, significant shows have included Rock In Scotland, Beat Patrol, Bite The Wax, Electronica, and since the early 2000s, shows presented by broadcaster, author and musician, Vic Galloway.

As a publicly funded, public service broadcaster the BBC must demonstrate a strong relationship with its imagined audience, and the corporation has historically used long-established tools such as hard copy letter writing and listener phone-ins as strong signifiers of inter-action. From the late 1990s onwards, email and then SMS became important channels through which Radio Scotland's music programmes could show that they were responsive to listener input. In common with national UK BBC music radio programming, Radio Scotland now makes heavy use of social networks, primarily Twitter and Facebook, to further develop its relationship with its music audience. This paper addresses the significance of social media as a framework within which a particular intimacy has developed, enhancing perceptions and representations of interaction and alternative music communities of production and consumption. The issues of identity that emerge from interactions around Scotland-based alternative music shows often reflect the difficulties of conceptualising „Scottish-ness" for audiences in post-independence-referendum Scotland, and in particular for diasporic Scots living abroad.

Agency in the archive? Radio archiving, gendered work and transnational networks

Carolyn Birdsall
University of Amsterdam | The Netherlands

This presentation is concerned with the pioneering role of women in recording and editing radio sound, along with formalized tasks within music libraries and sound archives from the 1930s onwards. Drawing from recent research on European radio history, these instances of broadcast 'sound work' will be understood as important sites for revisiting the „hidden professions" of media production (O'Dwyer and O'Sulivan 2013). The International Association of Sound Archivists (IASA), from its origins in committee meetings in the 1950s onwards, offers a key site for analyzing the role of women in forging transnational networks and defining professional identities. Women initiated dialogue within IASA – on technical solutions, best practices and heritage policy – across Cold War political divides; one important example can be found in the Radio Sound Archives Committee chaired by Magdalena Cseve (Hungarian Radio). These cases necessarily require attention to the politics of radio archiving during war, occupation and political transition; for instance, in contributing to institutional silences, gatekeeping and canonization processes (Dolan 2003, Ketelaar 2008). In this context, a useful comparison can be found in the ambitious archival and broadcast activities of the International Folk Music Council in the 1950s, for which the BBC's pioneer archivist Marie Slocombe played a key role. The presentation will engage broader reflections on transnational collaboration in broadcasting, as a framework for understanding the contribution of women to archivist professionalization, as well as the legitimization of radio as a form of historical documentation and cultural heritage.

The voice of America in France: Eleanor Roosevelt as public diplomat

Anya Luscombe
Utrecht University | Utrecht | The Netherlands

During the Cold War radio was one of the major tools of cultural diplomacy. The USA used it to strengthen transatlantic relations and to combat their opponents' propaganda. Among the many public diplomats during the late 1940s and early 1950s, the chair of the United Nations Human Rights commission, Eleanor Roosevelt, was one of the Voice of America's favourite broadcasters to reach audiences and represent the US perspective. The VOA in 1952 described her commentaries to French audiences as having had „a terrific affirmative effect [and] also provok[ing] the communists and their fellow-travellers to exceptional counter-activity". A series of talks by Mrs. Roosevelt in November and December 1951, for which the weekly audience was estimated at 5 million, were attacked in French communist newspapers. This presentation examines some of Mrs. Roosevelt's broadcasts as a case study to assess the contribution of the VOA to the US Information Service's efforts in France in the early part of the Cold War.

The war on the air: Erika Mann's WW2 broadcasts at the BBC

Vike Martina Plock
University of Exeter | Exeter | UK

This paper will examine the broadcasts contributed by Erika Mann to the BBC's German Service in 1940 and 1941. Because the BBC wanted to present an entirely British point of view on the war, exiled German-speaking writers and intellectuals were usually prevented from speaking on the air. Their roles were supportive ones, restricted to the writing of propaganda speeches that were sometimes censored or rejected by the producers at the broadcasting company. Erika Mann was, due to her family connection and her marriage to W. H. Auden, an exception and was allowed to speak directly to the German people. However, unlike her father's speeches that were broadcast from 1940-42, Erika's own contributions to the BBC's war effort have received very little critical attention. By examining archival material from the BBC Written Archive relating to her journalism work during the Second World War, this paper will investigate the everyday working practices at the BBC's German Service during the months of the London Blitz. It will ask what role individual contributors such as Erika Mann and others played in shaping the programmes that were disseminated by the British broadcasting company and it will investigate the complex collaborations between the British BBC producers and the exiled, German-speaking intellectuals in their employment. As such, it hopes to shed new light on a particularly turbulent moment in the early years of the BBC's history as a public broadcasting company, a period during which everyday working experiences often questioned the insistence on those national boundaries that had been set up by historical circumstances.

"She is known in every European capital": Isa Benzie and the Foreign Department of the BBC, 1927-38

Kate Murphy
Bournemouth University | Bournemouth | UK

In 1933, Isa Benzie became Foreign Director of the BBC. Previously, she had worked as an Assistant in the Foreign Department under Major C.F. Atkinson. When he retired as Foreign Director she took on his role. Benzie, an Oxford graduate, had arrived at the BBC as a secretary in 1927 and was one of a number of women who rose to significant positions within the Corporation in the interwar years. By 1929, she had been promoted to Assistant status in the Foreign Department, a job that involved organising Continental relays (the broadcasting of overseas programmes on the BBC) as well as deputising for Atkinson. As Foreign Director, Benzie was involved in negotiations at the highest level; for instance, she represented the Corporation at International Broadcast Union meetings, frequently the only woman to take part. She also dealt with the international press, entertained overseas dignitaries and acted as a point of liaison for major events such as the Coronation of George VI. The Morning Post marvelled at her ability to 'ring up New York, Sydney, Calcutta or Cape Town as casually as you and I call a taxi' while Wireless magazine claimed hers was 'a job that would intimidate many a man'. When Benzie retired on marriage in 1938, the Foreign Department was absorbed into Home Intelligence; her post redesignated Foreign Liaison Officer. This paper discusses the role of the Foreign Department at the BBC in the interwar years and, in particular, the impact of Benzie's gender on her role.

Panel 10: Traveling representations

Slot III   Thu July 7 | 9:30-11:00 | Janskerkhof 2-3 | 1.15

JKH 2-3

Plenaries

I

II

III
Thu July 7
9:30-11:00

IV

V

VI

VII

The lost radio sound in the transatlantic audiovisual memory of Radio Free Europe

Yuliya Komska
Dartmouth College | Hanover | USA

Starting in 1950, when its earliest operations began, Radio Free Europe had a life in pictures. Originally, these appearances were confined to the U.S. There, the nation's leading advertising professionals, Hollywood scriptwriters, and TV personalities teamed up to put the workings of the Cold War broadcaster across the Iron Curtain on screens large and small. The efforts, spearheaded by RFE's fundraising arm Crusade for Freedom, created a façade for the covert infusions of CIA money into the ostensibly private station's budget. By promoting RFE's activities in the West and its effects in the East, these moving images aimed to attract private American donors. In the process, they silenced RFE's original sound and replaced or overwhelmed it with the English voiceover. My talk addresses the lasting consequences of this loss: the attrition of the broadcaster's authentic and multilingual voices that lingers on in its current transatlantic memory.

Thanks to documentaries made by German, Spanish, Bulgarian, and Romanian directors between 2007 and 2014, this memory remains substantially visual. It also relies, for lack of alternatives, on the American stock footage from the 1950s and 1960s. Unwittingly, directors across borders continue to propagate the skewed image of the silenced and monolingual RFE. In the paper, I assess this perseverance against the backdrop of the recent „visual turn" in radio studies–the tendency to query radio's visuality and to subvert the „invisible but audible" (A. Fickers) paradigm, emblematic of radio's earlier history.

‚Countries in the air': Travel and modernism in the radio features of Louis MacNeice

Aasiya Lodhi
University of Westminster | London | UK

In the middle stretch of his twenty-two year BBC career, from the late 1940s to the mid-1950s, the poet and producer Louis MacNeice earned a reputation as one of the ‚undisputed masters of creative sound broadcasting' – a reputation derived, in part, from a huge range of radio features that hinged on his journeys abroad. These ‚mosaic'-like programmes, as MacNeice described them, explored history and contemporary culture in countries as diverse as Ghana, Italy, India, Greece and Egypt. Through close examination of three key overseas soundscapes – Portrait of Rome (1947), Portrait of Delhi (1948) and Portrait of Athens (1951) – this paper will consider the role and function of travel in shaping MacNeice's transnational engagement with the radio feature as a modernist form. It will highlight how these sonic travelogues, through the use of competing voices and sound, disturb conventional ideas of home, belonging and empire, as well as of the truth of the traveller's experience. Yet MacNeice's features are also travelling vehicles themselves, mapping out new terrain both temporally and spatially in the radio medium, and foregrounding anxieties about space, distance and the crossing of national boundaries, both on the ground and through the air. Tracing MacNeice's travel imprint on the BBC archive – drawing on extant sound recordings as well as written scripts, billings, cues and internal memoranda – will also allow for the transnational turn in radio-literary modernism to be delineated more sharply; a turn, which, so far, has been largely neglected in historical studies of BBC Radio.

Early British newspaper coverage of European radio broadcasts

Paul Rixon
University of Roehampton | London | UK

In this paper I will be introducing some of my initial research on how British newspapers began to cover European broadcasts in the 1920s and 1930s. This was a time when radio was establishing itself as a new medium and one where its relationship to newspapers gave rise to certain tensions and fears. My research focuses on how the mass circulation newspapers, such as the Manchester Guardian, the Times and the Daily Mail, began to cover stations based in Europe, in terms of schedule listings, reviews, previews and general news. As I will show, for a number of papers the amount of ‚Foreign' coverage, as it was often called, in terms of space and information was often similar to that accorded to the BBC. While, for most papers, detailed listings were only given for the BBC, for the foreign stations the previewers would select a schedule of programmes that they saw as worth listening to. In a way, guided by particular values, they came to mediate a view of what Europe had to offer the British listener. This coverage contrasts with the near exclusion of commercial stations, like Radio Luxembourg and Radio Normandie, which were based in Europe but had English output that focused on the British market. Throughout this paper I will analyse specific examples of the coverage of ‚foreign' (European) stations exploring the way the critics and reviewers writers wrote about their output, what impression they gave of such services to their readers, how this compared to coverage focused on the BBC, what underlying values seemed to be at work in what they selected and what if any criticisms were made of radio emanating from the continent.

RadioMD: Medicine and public health in early broadcasting

Bill Kirkpatrick
Denison University | Granville | USA

When broadcasting emerged in the 1920s, the worldwide influenza epidemic was in recent memory, and a global rise in the number of persons with disabilities, especially wounded veterans of the Great War, demanded new societal responses the questions of sickness and health. Under such conditions, it was inevitable that the revolutionary new medium of radio would be „thought together" with issues of health, impairment, and medicine throughout the interwar period. Radio quickly became a health technology: doctors deployed it in the rehabilitation of veterans, officials used it to beam medical information to the public, advertisers ruthlessly exploited it to sell quack medicine. In these and many other ways, radio and medicine quickly became inextricable.

In this paper, I explore how radio functioned as an instrument of public health education and control, and even came to be regarded as a therapeutic technology in its own right. Using archival sources from broadcasters, government authorities, and the medical sector, I argue that radio became a site of struggle over the economic, scientific, and political dimensions of public health and the medical system. Importantly, given the transnational emphasis of this conference, these struggles played out differently based on location. In other words, national media systems and national medical systems were part of the same story, feeding each other in heretofore unexplored ways. Although my primary case study is the U.S., this project expands transnational media studies by considering not merely the economic and regulatory bases for radio, but also its integration with other industries and sectors of particular importance to the state.

Empowering voices of queer women: Freedom and identity in transnational, local and community radio

Stacey Copeland
Ryerson University | Toronto | Canada

Radio is in critical need of a definition overhaul to reflect its diverse content and distribution in a post-internet era. Within the realm of modern media and cultural theory, radio is habitually perceived as an outdated medium, often left out of contemporary academic analysis surrounding representations of gender, race, and sexuality. In recent years, notable radio scholars including Angeliki Gazi, Phylis A. Johnson, and Bill Kirkpatrick have explored critical challenges of radio research and its importance in relation to communities, putting out a call for renewed interest in post-internet era radio for a new audience. Before radio scholars and professionals can expect radio to take on a renewed meaning within the larger media discourse, we must advocate its worth. My paper will explore radio as a renewed medium of freedom for the voice of queer women through examination of queer and lesbian focused content on Western post-internet radio (traditional am/fm, podcasting, internet, satellite). Through research of notable live and pre-produced content including Dykes on Mykes on CKUT 90.3 FM, Homoground podcast, and the Canadian Lesbian and Gay Archives audio recordings collection, I intend to explore the vital role of niche radio within local and transnational queer communities. I will discuss the advantages as well as drawbacks of non-visual, audio-based media for queer identity and social justice through the examination of historical, critical and feminist radio discourse surrounding community and identity. I will present modern radio as a liberating and intimate medium that asks the audience to listen, engage and connect.

Queer in your ear: LGBT radio in the archives

Matthew Linfoot
University of Westminster | London | UK

The lesbian, gay, bisexual and transgender community (LGBT) was the last to find a consistent voice on mainstream UK radio. Eventually, and after many a battle with nervous radio bosses, gay radio was brought to the nation in 1993 with the first gay programme on BBC Radio Four, then the launch of BBC Greater London Radio's Gay and Lesbian London, swiftly followed by Out This Week on BBC 5 Live and Gaytalk on BBC Radio Manchester.

This paper analyses the output of one of these programmes, Gay and Lesbian London, a weekly magazine show which ran from 1993 to 1997. A review of the range of material that the programme covered makes a revealing study of the presence and impact of gay and lesbian lives on broadcast media at this time. The kinds of items featured included lobbying for legal equality in a range of fields, such as the age of consent and serving in the military, then the fight against HIV/AIDS, and the raising of LGBT visibility generally in culture, politics and society.

The theoretical perspective comes from Pullen's concept of storytelling and gay identity (2009: xii-xiii), which foregrounds narrative, social constructionist and political dimensions to mediate these historical and contemporary subjects.

The paper explores how these narratives have a connectedness to more contemporary concerns, as well as contextualizing the shifting political and social axis of LGBT identity today. What will emerge is a celebration of what Pullen calls 'diverse yet coalescent narratives' (ibid).

Where the girls are: WHER, CHIC, and the legacy of the all-female format

Lori Beckstead
Ryerson University | Toronto | Canada

In 1955, WHER in Memphis, Tennessee became the first radio station in the world to feature an All-Female format. CHIC Radio, launched in 1966 near Toronto, was Canada's first (and only) All-Female format. This paper explores the history of the format as well as the societal and cultural implications of utilizing sex/gender as the primary identifying trait of a commercial radio format. Who was the format meant to appeal to? Was it a successful format? Ratings data and personal interviews shed light on these questions. Radio shows, community radio stations, and podcasts from around the world that have since adopted the all-female approach are surveyed.

Panel 12: Public service broadcasting to public service media

Slot III   Thu July 7 | 9:30-11:00 | Janskerkhof 2-3 | 1.17

JKH 2-3

Plenaries

Plenaries

I

II

III

Thu July 7 9:30-11:00

IV

V

VI

VII

I

II

III

Thu July 7 9:30-11:00

IV

V

VI

VII

From public service broadcasting to public service media: Challenges for European radio cultures

The panel will present some of the outcomes of the research group (IP2) in the TRE project that explores how recent reconfigurations of public service broadcasting have influenced structures of production, distribution and consumption, as well as the social, cultural and political consequences of these changes. This shift to digital production and distribution technologies has challenged the traditional national public service remits, and opened up opportunities for multi platform combinations for radio.

The comparative approach to the changing European radio cultures will offer new insights in how the different national constructions of Public Service Broadcasting in the era of digitalization and convergence has influenced the notion of radio. ‚What is radio?‘ – or ‚When is radio‘ are questions that interrogate new practices of radio production and consumption on different distribution platforms.

The future of radio – Expert perspectives and scenarios for radio media in 2025

Per Jauert, Marko Ala-Fossi, Golo Föllmer, Stephen Lax and Kenneth Murphy

In 2005-2006 the research group DRACE (Digital Radio Cultures in Europe) performed a study on how 43 people in key positions related to the radio industry in four European countries and Canada viewed the future of radio and which delivery technologies they considered would be most successful. In addition, it analyzed the motives and reasons why certain technologies were seen as more promising than others. Finally, it presented four different future scenarios for radio media. The study was published in the Journal of Radio and Audio Media, May 2008.

In 2005 the future of radio was considered much less obvious and clear than it appeared 10 years previously. Instead of a transition from analog to digital audio broadcasting (DAB), there was a selection of alternative technological options for digital audio delivery. When looking back from 2015 and considering the results of expert interviews, this TRE project group found interesting perspectives in replicating this study – now looking forward to 2025. By using the same questionnaire and interviewing the same experts (or new persons in the same positions) we could both confront the predictions with the present situation, looking for technological, regulatory, policy based, user oriented contexts. Furthermore we could ask the experts to look ten years forward from now. Besides from the interviews, we have included desk studies in order to explore the national similarities and differences as background for the analysis of the scenarios for the 2015 and 2025 studies.

This comparative study involves Denmark, Finland, Germany, Ireland and the UK.

In search of international standards: the emergence of DAB and FM broadcasting

Stephen Lax
University of Leeds | Leeds | UK

This paper explores the emergence of the DAB digital radio system and its developers' and proponents' aims for it to become an international ‚standard‘ broadcast system. It contrasts this with the launch half a century ago of FM transmission as an anticipated replacement for AM. Based on document analysis and interviews, it explores DAB's origins as a broadcast engineering project, examining the rationale and justifications presented for its development. In its subsequent deployment, DAB has thus far failed to become a global system, nor even a pan-European broadcast standard. While broadcasting organisations such as the EBU and World DMB continue to promote DAB technologies as a somewhat-inevitable evolution of radio, broadcasters in some countries have shown less enthusiasm. Listeners, in particular, have largely indicated ambivalence or, occasionally, hostility towards the proposed replacement of an existing standard, FM, with another. Ironically, the emergence of the now universal analogue standard, FM, demonstrates a similar difficult and uneven pattern of growth. It too involved international collaboration, decision-making based on technical and commercial considerations, and ongoing and repeated promotion to listeners. The recent history of DAB's introduction is thus compared with that of FM. Based upon approaches from the history of technology and from media history, the analysis considers intention, perception and reception of these novel broadcast technologies, examining how broadcasters and their engineers conceived of ‚improving‘ radio and how audiences understood radio's purpose.

The new radio and social media – PSM forms of user participation and inclusion.

Per Jauert
Aarhus University | Aarhus | Denmark

One of the most prominent phrases in strategic PSB documents from the late 1990's, early 2000's was that „PSB has to be present at all platforms". The visions and initiatives for the cross media and cross platform engagement were numerous in the early days of the PSB transformation to PSM. From an institutional PSB-perspective it opened up for new integrated production procedures, for recycling of program content, inclusion of external producers etc. From an audience perspective the broadcasting aspect was supplemented with different types of ‚on demand‘ features, facilitated by streaming and podcasting from the PSM web site.

The new interaction affordances are embedded in the traditional PSB obligations in its European edition: stimulation and facilitation of the public debate through public participation or access broadcasting. The notion of ‚user generated content‘ implies democratization through media, but also points to a wider range of user or audience involvement. Recent developments within this ‚demotic turn‘ in PSM products are especially taking place within social media – in the Scandinavian countries especially through Facebook.

This paper sheds light on the user experience and practice in relation to radio programs and related content on different platforms, more specifically the user interaction as ‚listener‘ to the radio output, and as reader of and contributor to the FB program profile/site. It is based on results from a research project, carried out by the Media Research Unit in DR (Danish Broadcasting Company) and the author 2013-2015. We have been analyzing one of the most popular shows in DR, called ‚Mads og Monopolet‘ /Mads and the Monopoly. It uses focus groups and individual qualitative interviews among a group of 25 persons, in combination with a new research tool [Digital Footprints: http://digitalfootprints. dk/], which allows us to trace all updates on the 25 individual FB profiles and the program profile as well for periods of 2 months.

The voice of public media: a survey on the distribution of international public radio services

David Fernández Quijada
European Broadcasting Union | Geneva | Schwitzerland

The identity crisis faced by international radio services after the fall of the Berlin wall was followed by a period of redefinition of the value propositions of those services; in many cases, the process is still ongoing. The public ownership and funding of most of these broadcasters also added uncertainties to this process of redefinition, which in Europe has taken different forms given the diversity of public broadcasters. Currently, the future of international public radio services is reliant on their mission being clearly defined and properly fulfilled and is challenged by the switch-off of specific broadcast technologies and the adoption of digital distribution platforms.

Against this background, this paper offers the results of a survey among the Members of the International Broadcasting Assembly of the European Broadcasting Union (EBU). The questionnaire focuses on the traditional and new media platforms actually being used by EBU Members, their relevance to reach the targeted audiences, their prioritization and the strategy for distributing their radio signals.

As a result, this paper analyses of old and new forms of international radio services in a transnational perspective, with a focus on the role of public service media.

Precomposed Panel

The modernization and politicization of French radio reporting, 1935-1950

Evan Spritzer
New York University | New York | USA

Using radio broadcasts held in French audiovisual archives, this paper investigates the development of radio reporting as a genre of political journalism along three axes: mastery of the improvised interview, foreign reporting, and state control over reporters and reporting.

In France's depoliticized radio service of the 1920s and 1930s, reporters learned to use the microphone through coverage of sporting events and popular ceremonies. They did not interview; they described. This paper will show how the interview became a conversation, as both interviewer and subject negotiated power over the microphone and developed the rhetorical flexibility to sustain politicized exchanges.

Foreign reporting, rare in France until the war, emerged from print journalism's „grand reportage", a depoliticized postcard from far-flung destinations. The subjects of these reportages were initially social and cultural, not political: coronations, funerals, and international sporting events. I will show how a language and style of international political reporting emerged alongside the need to abet state power as radio reporters began to cover diplomatic voyages, engage in war reporting, and represent sonic images of the empire to metropolitan audiences.

In postwar France, the state endeavored to control radio's political content but had to do so subtly; the trauma of the occupation meant that naked propaganda was no longer a viable tactic of mobilization. Ministers seemingly coordinated their speeches with reporters to castigate labor movements, to establish the myth of a nation united in resistance, and to enhance personal prestige. This paper will show that although French reporting by 1950 had stylistically modernized, the direct and subtle imposition of governmental authority over reporters and reporting contributed to the stasis of political radio in France by 1950.

By analyzing radio content rather than the history of its institutions, this paper will connect the development of radio performance to the exercise of political power in the era of the Second World War.

Borders within borders: regional, linguistic and national radio boundaries

Anne F. MacLennan
York University | Toronto | Canada

The historical and current regulation of Canadian radio broadcasting is characterized by requirements to respect language rights and regional identities. The attempt to support and maintain regional and linguistic identities in Canada is one that has been subject of challenges, controversies and conflict. The national network was formed to combat fears of Canadian culture being overrun by American broadcasting. Once the national network was established it was critiqued for broadcasting French in English regions and English in French regions of the country in 1933-36. Satellite service plans, in 1974, brought fears of the eradication of indigenous languages, such as Inuktitut (ᐃᓄᒃᑎᑐᑦ) in the North.

The Canadian Broadcasting Corporation's 2009 budget cuts to local programming effectively eliminated local community French-language programming. Windsor, immediately south of Detroit, Michigan, USA, is particularly sensitive to the threats to the local French-language community given the proximity of American network broadcasters. Protests were organized and the group received the support of the office of the Minister of Official Languages. Official minority language rights date back to the conquest of New France in 1759 enshrined again in the British North American Act and reinforced again upon its repatriation as the Canadian Charter of Rights and Freedoms in 1982. This challenge was interrupted by the CBC's license renewal, expansion of digital service and other compromises. This work examines the ongoing conflicts regarding national, linguistic, regional and cultural borders as supports and restrictions within Canadian broadcasting from 1922 to the present through policy, archival research, content analysis and interviews.

Radio's competing narratives across borders: Belligerent and peace narratives in the Greater Horn of Africa region

Ali N. Mohamed
UAE University | Al Ain | United Arab Emirates

For the great majority of sub-Saharan African states, the thorniest post-independence issue has been the problem of their ethnic composition. State boundaries were drawn without regard for territorial boundaries separating ethnic groups many of whom had a history of hostilities and rivalries going back centuries. This problem has especially plagued the greater Horn of Africa region: theater to some of the longest civil wars in modern world history. Radio has been used to propagate belligerent inter-ethnic narratives both within and across national boundaries and has thus served to foment instability. But the proliferation of community radio throughout the continent has countered this trend by delivering cross-border peace narratives.

This paper will look at specific examples from Ethiopia and Somalia on one hand, and Uganda and South Sudan on the other. Discussion will place the peaceful influence of community radio within the context of Habermas's theory of democratic practice that derives legitimacy and validity from communicative action rooted in the human life world. Community radio offers a useful symbiosis of the „public sphere", which Habermas said was a prelude to profound social transformation, and the traditional African concept of ubuntu – an indigenous African principle of non-violence, truth-telling, and human dignity. The word ubuntu is a variant of a word common to all Bantu languages throughout Africa. Roughly translated, it means „humanness". Free public discussion forums afforded by community radio have started to breathe life into this concept by propagating peace between some ethnic groups in the Horn of Africa.

Transmitting across borders and institutions: Transnationalism in national radio

Transnationalism in national radio may seem like a paradox: The very institutions that are often seen to delimit, produce and transmit national cultures may at the same time be understood to connect nations and pursue ideas of internationalism.

This panel explores the paradox of national radio broadcasting in a historical perspective by focusing on three case studies of cultural broadcasting in Europe: music exchanges, exchanges of city portraits, and Nordic staff and program exchanges. It discusses how three different ideas of transnationalism have developed in the history of European broadcasting: Transnationalism as depicting the world beyond the borders of the nation, transnationalism as connecting nations in mutual transactions, and transnationalism as producing and sounding a world beyond the national itself. The panelists will question to what extent collaborations between national broadcasters have fuelled not only Benedict Anderson's Imagined Communities (Anderson 2006) but also Arjun Appadurai's multiple Imagined Worlds (Appadurai 1996).

All papers are individual case studies within the work package Transmitting across borders and institutions in the Transnational Radio Encounters (TRE) project. They rely on research done on new resources in the Danish research infrastructure for radio and audio media (LARM) and visits to archive institutions in North European institutions.

European music? The International Broadcasting Union's interbellum concert series „European Concerts"

Morten Michelsen
The University of Copenhagen | Denmark

After the Great War radio became an important tool for nation building in the old and the many new European nations, and the International Broadcasting Union (1925--45) intended to use it for ‚regional building' as well. To some, nation building and international cooperation would be opposites. But most European countries, though, had no problem with following both strategies at the same time, and apparently listeners had no problems either. In many ways language was an obstacle to international transmissions, but music lent itself willingly to be the basis for such communication (O'Flynn 2007). By the 1920s most music was related to or associated with more or less specific geographical places. Romantic nationalism had seen to that either by creating ‚national styles' and/or by incorporating various kinds of folk music into concert music. At the same time the notion of music as a universal phenomenon came to the fore, sometimes articulated in the cliché ‚music is an international language'.

Drawing upon theories of nationalism I will demonstrate how music fitted well within the double or paradoxical strategy of nation and region building by discussing one aspect of the strategy, namely, in what ways did interbellum radio organizations and leaders use music in their multilateral collaborations, especially the concert series „European Concerts" (1931–39) organized by the IBU (cf. Lommers 2012). What did the orchestras play, how did the broadcasting houses contextualize it, and how did they communicate nationality/internationality in music, in concert programs, in radio magazines?

The radiophonic north

Heidi Svømmekjær
The University of Copenhagen | Denmark

In the 1920s, the national broadcasters of Denmark, Sweden, Norway, Finland, and eventually Iceland, established a Nordic connection, which developed into a strong collaboration in the 1930s, with cultural, technical, financial, and social benefits for those involved. According to then Managing Director of the Danish Broadcasting Corporation, F.E. Jensen (Jensen, 1940), the aim was to build on existing ideas of „Nordic brotherhood" and „a common Nordic culture" and further them through the exchange of programmes and knowhow. The question is how or even whether the countries involved managed to achieve some level of „approachment" and what role the radio medium had in this constellation? Using an imagological approach (e.g. Leerssen, 2007), i.e. the study of images of national stereotypes– as–discourse, this presentation will compare the content of selected programmes with institutional documents revealing the more over–arching institutional visions of a united region. Thus, this presentation will examine the early contribution of radio to the ongoing cultural forging of the North (e.g. Arndt, 2004).

Radiophonic cities. The city portrait in radio exchanges

Jacob Kreutzfeldt
The University of Copenhagen | Denmark

The radiophonic city portrait has been a prominent genre in transnational radio exchanges. Through various impulses from the cinema, avantgarde art and news reporting, the city became a motive of national display and scenery for transnational encounters already by the early 1930'es, where broadcasters collaborated on producing and simultaneously transmitting portraits of capitals. With the establishment of EBU Ars Acoustica and particularly through the Metropolis series facilitated by WDR in the 1980es the genre resurfaced and reconnected to early avantgarde experiments.

This paper investigates how the city has been represented in collaborative radiophonic city portraits, and how producers and listeners framed it discursively. The paper first outlines a history of the city in collaborative radio, then exemplifies how the city may function as a national treasure of sights, a living organism or as knot in a network. It finally discus how and to what extend the localized city portrait lend itself to transnational agendas in broadcasting.

The paper draws on early examples of archived sound such as the North Germany Visiting Copenhagen (NORAG and DR 1931), as well as studies of program sheets and listener magazines. It activates concepts of staged and iconic sound (Bijsterveld 2013) and analyzes the ways radio reporters perform urban space (Kreutzfeldt 2015).

Precomposed Panel

Campus-focused media and indigenous communication in Taiwan: A case study on radio production

Chun-Wei Daniel Lin
National Dong Hwa University | Shoufeng Township | Taiwan

Indigenous peoples in Taiwan have long been disadvantaged, thus their communication rights have not been well-protected. The concept of establishment of indigenous peoples' own media was introduced as a key to the solution for existing problems as well as the future of communication rights of indigenous peoples in Taiwan. The task of indigenous media is twofold: to help indigenous peoples fit in modern society firstly and secondly to deliver the cultural inheritance of indigenous peoples. Both are still facing uncharacteristic challenges in Taiwan while some academics argue that a tailored indigenous media education may be the key to fulfill the task of indigenous media.

An indigenous college in National Dong Hwa University was established in 2001 to provide indigenous perspectives in Taiwan's higher education system. With its unique design of half indigenous students and half non-indigenous students in the same classroom, the learning environment is not only a mixture of people from different races but different cultures. This study intends to take the course of radio production in the indigenous college as an example to explore the possibility of a tailored indigenous media education since radio from its beginning has been a revolutionary technology and the potential of this medium could convey voices, languages, story-telling, and songs of indigenous peoples. Specifically, this paper lays its focus on the capacity of the course of radio production in higher education to see if it is capable to electrify students to transfer knowledge into practice and transform the form of the public forum from tribal times to the present.

This study draws on data from teaching modules and students' feedbacks to identify the gaps that teaching experience of radio production might fill in indigenous media education. This paper concludes by asking if the practice of the campus-focused media is capable of fostering viable indigenous media education and underpinning on-air civil forum for indigenous peoples under current and future conditions.

Creating the world citizen: BBC and VOA broadcasts in Italy during World War II

Ester Lo Biundo
University of Reading | Reading | UK

During World War II radio was employed as a new „weapon" of the so-called „fourth front", as propaganda has been called by several historians (Cruickshank 1977; Mercuri 1998; Lanotte 2013), and introduced crucial changes in the international political warfare. While radio had been used before the 1930s for military purposes, the innovation of World War II was its employment as a medium to address civilians of adversary countries. Transnational radio broadcasts supported the military operations fought in the traditional fronts and encouraged forms of resistance among populations living under totalitarian regimes.

However, airwaves also provided the countries involved in the conflict with the opportunity of promoting their history, cultural traditions and habits. Ordinary people could now be entertained and educated as well as informed by their enemy.

This is the case of the programmes broadcast in Italy by the British Broadcasting Corporation and the Voice of America during World War II. Language classes, historical programmes and interviews with local people were very common in the schedule of BBC and VOA. By analysing a selection of radio transcripts and audio recordings, held respectively at the BBC Written Archives Centre and at the Library of Congress, and broadcast during the Anglo-American campaign in Italy (1943-45), this paper will show how radio propaganda in World War II contributed to the creation of the „international Italian".

Accented radio production practices in Miami and New Orleans

Katie Moylan
University of Leicester | Leicester | UK

This paper explores the ways in which community radio production enables articulation of minority and marginalised experiences and identities in the form of ‚accented radio' (Moylan 2013). Drawing on practitioner interviews and observation of production practices at community radio stations in New Orleans and Miami, this talk identifies modes of community expression located within production practices and explores the ways in which these practices activate and enable reinforcement of the community itself.

Community radio responds to the needs of community/-ies served in distinct and specific ways depending on the local and social context, meaning practices on the ground vary considerably in their negotiations of local factors. This paper will explore how the cultural particularities of Miami and New Orleans inform and shape grassroots relationships between community stations and their constituent communities. Structurally, community radio stations function dialectically; facilitating equitable community participation while remaining materially self-sufficient. Consequently ‚to invoke community is immediately to raise questions of belonging and of power' (Joseph 2002: xxiii). This research explores how radio practitioners negotiate these questions in production practices and how they shape programme content. If community radio stations are to function as meaningful sites of social change, they can be enriched by the ‚continuous processes of solidarity formation and reaffirmation' (Harvey 2001: 193) located in collective production practices.

The international development of open source approaches to DAB

Lawrie Hallett
University of Bedfordshire | Luton | UK

The DAB (Eureka 147) family of digital broadcast radio standards has been an internationally collaborative effort since its inception as an EBU project in the early 1990s. Although by no means an out and out success, it has become well established in a number of European jurisdictions and is used by major public service broadcasters and larger commercial operators in countries such as the United Kingdom, Denmark and Norway.   To date, a major limitation of DAB has been its apparent inability to deliver smaller-scale services (commercial and community-based) at viable levels of capital and recurrent operational cost.

Now, however, technical developments, along with cost reductions and possible new approaches to licensing suggest that this difficulty might be overcome. A long international effort, begun in Canada and subsequently taken up by the EBU along with the British broadcast regulator, Ofcom, and others, has resulted in the availability of various open-source software, particularly suited to the delivery low-cost DAB transmissions to smaller coverage areas. Trials of this approach are currently underway across Britain.

This paper traces the history and development of open-source approaches to the delivery of DAB, considering in particular the transnational, collaborative, nature of the work involved. Drawing upon primary research, including interviews with developers and the author's own direct involvement in the current UK trials, it highlights some of the technical and regulatory issues that have emerged. It also examines British proposals for the long-term licencing and how these might be employed or adapted for use in other jurisdictions.

Transnational radio markets and economic models – new voices revisited

Janey Gordon
University of Bedfordshire | Luton | UK

In 2002 community radio was piloted in the UK. Fifteen stations representing a range of communities across the four nations, began broadcasting. These included geographic communities both isolated and urban as well as communities of interest, including stations for various ethnic groups, ages and religions. The stations were evaluated by Anthony Everitt on behalf of the regulatory at the time, the Radio Authority (New Voices 2003). The author also visited and conducted interviews in all fifteen stations during 2002-2003 (Gordon 2006).

During 2016 the stations have all been contacted once more in a follow up project to examine the intervening years. Several of the original group have closed and the reasons behind this are investigated, others have been highly successful in many terms.

This paper is an output of a wider project to review the community, (or ‚Access') pilot stations. It focuses in particular on how they have coped financially and builds on work and publications examining the economics of community broadcasters (Gordon 2015). The paper seeks to measure the financial stability of the stations and how these compare with similar stations in other countries.

The common funding methods previously identified, by the author, including community support, patronage, commercial advertising and sponsorship, grants, service contracts and governmental and non governmental funds are explored in relation to the group of stations.

Negotiating change in the New Zealand radio industry: Roles, responsibilities and the importance of brands

Rufus McEwan
AUT University | Auckland | New Zealand

Radio in New Zealand has so far resisted the challenges digital media platforms present for print and television. Yet, despite encouraging ratings and consistent revenue, there is widespread industry consensus that radio must change to account for an uncertain future. In a highly commercial environment, radio stations are increasingly positioned as branded products that are also part of a larger integrated media offering. This paper examines the negotiation of new responsibilities and practices within the country's three largest radio organisations as they develop strategies to incorporate and expand their broadcast and online activities.

The findings presented in this paper are part of a comprehensive PhD study investigating the relationship between New Zealand radio and convergence processes. Primary data is drawn from 31 in-depth interviews with New Zealand radio professionals across various levels of management, as well as on-air and online content production.

As this paper will demonstrate, management tasked with implementing digital initiatives have encountered limited resistance, while on-air staff directly involved in the production of radio content have largely embraced the opportunity to extend their personal brands. Furthermore, at the centre of changing practices, a relatively new set of employees dedicated to online platforms have played a vital role bridging the gap between the shifting priorities of the organisation and the daily practices of on-air staff. Through a unique contextual setting, these empirical accounts of organisational processes contribute nuance and detail to a broad theories of media transformation.

This session brings together scholars and practitioners of radio and podcasting to discuss the way this emerging format is shaping the emerging trends in the transnational flow of sound, culture, and capital while also clarifying the affordances of the local and the national in sound cultures. In the podcast format, durable themes of democratization, globalization, decentralization, and neoliberalism have found a new and compelling medium. Podcasting also provides an inviting habitat for the the productive promiscuity of the uses of „storytelling" in global marketing, bottom-up community development, and personal expression.

The Americanization of Italian public radio storytelling

Tiziano Bonini
IULM University | Milan | Italy

Italian public radio has a long tradition of radio drama, fiction, and feature production. It was under the impulse of Rai that Prix Italia, the well-known public radio production prize, was created in 1948. Italian public radio producers distinguished themselves for the quality of their drama and feature productions between 1950 and 1980, a period in which Italy won many Prix Italia prizes. More recently, this tradition has been weakened by many factors: the new competition with the commercial radio stations born after the liberalisation of broadcasting in 1976; the periodic budget cuts that affected Italian public radio channels in the nineties and in the first decade of 2000; and the growing dominance of live radio formats. The space for features, drama, and fiction has been constantly reduced since the end of the nineties. All this has triggered a downward in the quality of the few productions still available. But the increasing popularity of podcasting has caused a sort of U-Turn of this trend: the narrative programmes of Italian public radio, mostly broadcast by Rai Radio 2 and Rai Radio 3, started to generate an increasing number of downloads and new space for feature and fictional formats has been since 2009.

This paper analyses the influence of American storytelling radio (specifically: This American Life, Radio Diaries, The Moth, Radiolab, 99% Invisible, Serial) on new Italian programs, through an ethnographic approach based on interviews with Italian radio producers of Rai Radio 2 and Rai Radio 3. The paper will also draw from the personal experience of the author as freelance feature and narrative radio producer for Radio2.

‚Niche podcast seeking transnational audiences': a study of Are we there yet?

Mia Lindgren
Monash University | Victoria | Australia

International download data illustrate podcasting's ability to reach transnational audiences. The form also has the capacity to transcend professional boundaries and production cultures. Podcasts are cheap to produce and easy to distribute. They are not bound by production conventions and skills common to radio programming. Rather, this technology encourages creative experimentation with genre and form, opening up radio production to radio novices wanting their voices heard. Whereas many of the blockbuster US podcasts have strong links with National Public Radio (NPR), in Australia innovation has mostly been found outside the national broadcasters, in the independent sector and amongst radio ‚amateurs'.

This project critiques and evaluates an Australian case study podcast about „Are we there yet?". Taking a mixed methods approach, it follows two amateur producers into their first experience of producing a podcast about women, leadership and work. Informed by MacDougall's (2011) conceptual work it examines both the amateur producer experiences and the unprecedented opportunities this medium affords as a vehicle for interpreting and imagining personal and professional life. It examines the development of a niche topic about gender in the workplace into audio narratives with a transnational appeal. It takes a practice-led research approach to answer questions about how narratives about women and work can be constructed using a range of radio devices, exploring subjects, genres and formats used to create effective and compelling podcasts. Focus groups are used to evaluate impact and appeal of the program. This study contributes to a growing field of scholarship about a rapidly growing audio form.

Podcasting and the public radio structure of feeling

Jason Loviglio
University of Maryland | Baltimore County | USA

Podcasting in the US has become a „movement" according to the organizers of one national conference which convenes hundreds of aspiring podcasters each of the last two years, a period of meteoric growth in the medium, marked by Serial's phenomenal popularity. The explosion of podcasts and podcast channels, apps, and „networks" speaks to the breadth of the medium's popularity, encompassing sales and marketing wizards, food and wine enthusiasts, business tycoons, entertainment critics, storytellers, journalism, to name only a few. Their diversity can also be heard in the production values, from the tinny compression of the business infomercial to the pristine sound engineering of NPR's newest offerings.

Like other movements that have swept across the American landscape, podcasting's appeal and force have exerted an influence far beyond US shores. In their global reach, American podcasting, particularly those produced by NPR and public radio expatriots, have forced a new reckoning as to who their audience is. No longer national, no longer public in the traditional sense, the podcast puts pressure on the business model and philosophical underpinnings of public media. At the same time, podcasting's biggest hits suggest that public radio's influence, in terms of sound, narrative style, and political assumptions, have outlived the technological and economic apparatus of broadcasting. Public radio, in its new digital avatar, has become a durable „structure of feeling", to borrow Raymond Williams' useful phrase.

This presentation will argue for US public radio's global imbrication in the art and commerce of „storytelling", an old term whose new cachet has a lot to teach us about the public radio structure of feeling, and the challenge of feeling liberal in neoliberal times.

Precomposed Panel

World series & home runs: Australia and the 1938 World Radio Concert

Jennifer Bowen
University of Melbourne | Melbourne | Australia

Between 1936 and 1939, the Geneva-based International Broadcasting Union (IBU) sponsored six 'world concerts' in which member nations from outside Europe each produced a music programme for simultaneous broadcast in over twenty countries from North and South America, Europe and Australia. The series attracted widespread press attention in Australia, particularly when the publicly funded Australian Broadcasting Commission undertook to organise the fourth concert in March 1938. The ABC's programme featured birdcalls, an Aboriginal corroboree, and an orchestral arrangement of Percy Grainger's 'Colonial Song'. By popular demand, the concert was broadcast twice across the continent the following week prompting a debate over what to make of the occasion.

In this paper I wish to explore Australia's (re) presentation of itself to the world through the IBU radio concert, particularly the role of intimacy to which it gives rise in the context of radio listening. The world concert offered domestic listeners a dynamic encounter with their past and present, while underscoring their inclusion in a modern global community. Their response was an indication of the complex intersections between local/global, public/private, open/limited, that shaped- and were shaped by – radio in its first decades. In developing this argument, I will draw on the work of Paul Carter, Stephen Muecke and Aitor Anduaga to analyse the negotiations around listener subjectivity that marked the landscape of early radio.

North American transnational radio

Kevin Curran
University of Oklahoma | Norman | USA

The storied history of transnational radio in North America begins with a doctor, middle-aged men and a herd of goats. Dr. John Brinkley of Milford, Kansas, claimed that his surgery to transplant goat glands could reinvigorate men with reproductive issues. In 1923, Brinkley built a radio station to promote his operations. When the heat from medical authorities challenging his surgeries reached a critical point, Brinkley moved to Texas and built a 75,000-watt radio station on the Mexican side of the Rio Grande that would advertise his re-located hospital to an audience throughout the central United States. In the intervening years, these „border blaster" Mexican stations became the home of rock and roll for teens in the American Midwest. At the height of Top 40 radio, it was a station in Canada that spun the hits to large audiences in Detroit, Toledo and Cleveland. Today, two of the top 10 stations in San Diego are licensed in Mexico. However, they broadcast in English from studios in the United States with only the transmitter south of the border. Canadian regulators have recently been trying to act on U.S.-licensed stations attempting to attract a South Asian audience in Vancouver. This paper will begin with a review of the colorful stories of stations along the U.S. borders with Canada and Mexico. It will conclude with a look at the current cross-border audiences and the controversy in Vancouver.

Radio New Zealand International: Service, politics and diplomacy in South Pacific media

Matt Mollgaard
AUT University | Auckland | New Zealand

Radio New Zealand International (RNZI) broadcasts from New Zealand into the South Pacific and is relayed to South Pacific listeners by their various national news services. In 2006, American academic Andrew M. Clark characterised the role of RNZI as „providing a service for the people of the South Pacific" that also provided „an important public diplomacy tool for the New Zealand government" (Clark, 2006, p. 113).

A decade on, this paper evaluates the ongoing use and utility of RNZI as a taxpayer-funded voice of and from New Zealand, as a service for the diverse peoples of the South Pacific and as a tool of New Zealand's transnational diplomatic efforts. RNZI is still a key source of local and regional information and connection for the distinct cultures and nations of the vast South Pacific area, whose peoples have strong links to New Zealand through historical ties and contemporary diasporas living in the country. But, RNZI now faces mounting financial pressure, a government swinging between indifferent and hostile to public broadcasting and questions of legitimacy and reach in the 'digital age'.

With RNZI under pressure in 2016, key questions arise about its present and future. What is RNZI doing well and not so well? What role should New Zealand's domestic and international politics play in the organisation and its outputs? And how might its importance and impact be measured and understood in such a culturally and geographically diverse place as the South Pacific? Using interviews with workers, government documents, survey data and other sources, this paper explores the role of RNZI in the contemporary New Zealand and South Pacific media environments.

Minorities and community radio

Lawrie Hallett
University of Bedfordshire | Bedfordshire | UK

Peter Lewis
London Metropolitan University | London | UK

Caroline Mitchell
University of Sunderland | Sunderland | UK

The TRE Independent Projects 5 & 6 have been studying the ways that minorities (social, cultural and ethnic) are using community radio to make connections with local and transnational communities. Among minority ethnic groups – whether historically settled communities, or more recent refugee and migrant communities – the assumption was that encounters might include connections with a homeland or with a diaspora in Europe and beyond, connections being understood to mean more than the count of hits on a website, but would include feedback by email or social media, or arrangements for exchanging or co-producing programming, or exchanges of staff/volunteers.

This panel, consisting of the two Principal Investigators and their main contributor, will report some of the findings under the headings of TRE's cross-cutting themes Aesthetics & Territoriality, Infrastructures & Public Spheres and Archives & Cultural Memory

Aesthetics & territoriality

This contribution will analyse the ways ethnic minorities are using community radio to make connections with local and transnational communities. Language, the key vehicle of culture, acts in different contexts as both a bridge and a barrier. The mother tongue of the country of origin, broadcast by a community radio station, is a reassuring comfort as well as a crucial means of communication for newly arrived refugees and migrants in an alien environment, and connects with both the homeland and the diaspora. For longer established migrant communities, their native language is increasingly at risk of being forgotten by the younger generations. For these communities the use of the original mother tongue is a useful resource for the community where the radio is located. Bilingual or multilingual broadcasting, in a policy which tries to bridge the gap between minority and host communities, parallels the code-switching or multi-languaging commonly practised in the speech of younger generations of migrants.

Infrastructures & public spheres

The infrastructures that affect community radio range from international agreements on frequencies to the democratic praxis or otherwise of a particular station and of the particular ‚community segments' which may or may not represent democratically their constituents (Hochheimer 1993). Beyond local infrastructures, at the European level, different national applications of technology, regulation, finance and the socio-political context can be found and compared. Key issues are the shift to digital transmission, recognition of community radio as a separate sector, methods of financing the sector and, the decisive factor in determining the media landscape, the political position of the party in power. Spain and Hungary are current instances of unfavourable government attitudes towards community radio and in recent years the Community Media Forum for Europe (CMFE) has made a number of appeals to media ministries in support of community radio and referring to European Parliament and Council of Europe declarations.

Archives & cultural memory

Transnational community radio storytelling as cultural memory- personal and public archiving practices.

Radio's use for documenting and broadcasting stories, including life stories in autobiographical form, has been explored in a number of ways (e.g. Barbalato 2003). Storytelling ‚allows individuals and organizations this continuous access to keep telling their story and as it evolves, to tell people where they're at now and to bring people along with them' (Day 2007: 67). This contribution to the panel presents some of the stories told and recorded as part of participatory action research with people in two areas of Britain who have interacted with community radio stations in different ways over time, as listeners and programme makers. Refugees and other migrants' experiences of telling their stories as they move across borders has focussed on using radio to maintain a sense of ‚home'. The paper discusses how different experiences might result in useful material for others in a similar position: whether kept as programmes and stories within personal archives or as a resource that can be stored and networked for wider use by community stations across the world.

Precomposed Panel

Cultural radio and ABC's ideas network, Radio National: identifying the model, exploring form, ecology, genealogy

Virginia Madsen
Macquarie University | Sydney | Australia

This paper reports on an aspect of the large Australian Research Council (ARC) Project I am leading on the history of our distinctive national ideas/cultural network, ABC Radio National (RN). „Cultural Conversations: a history of ABC Radio National" is a four year project which seeks to map, understand and contextualise this particular form of radio and institution in the Australian context, chart its historical evolution and assess its value within Australian culture and society over time. While unique (in Australia), the form this radio has taken – and continues to take in the digital era – has a number of other exemplars, principally within public broadcasting culture internationally. We might include in this extended ‚family' of radio, ‚programmes' like BBC Radio 4 and 3 (see Hendy 2007), Radio France's France Culture (Glevarec 2001, Morris 1956), ARD's various cultural stations, and possibly NPR in the USA.

In this paper I wish to re-examine the ABC's Radio National relating it to the international broadcasting ecology of cultural outlets. This is an international form with distinctive characteristics and possibly values, but in the Australian mediascape, few historians or media studies scholars have demonstrated an informed understanding of this, or have recognised how ‚RN' has evolved and connects to this wider ecology. Drawing on an examination of those traditions in sound broadcasting from the pre-digital era, and which connect Australia to other international broadcasters and to this form or idea of ‚cultural radio' as first proposed and developed within public service broadcasting from its early period, I will ask: is ABC ‚RN' (as it is now known) just another radio network, oriented by trends and traditional media demographics, or does it constitute a different kind of ‚project'? How might we understand this ‚project' over the longer time of history, and approach what it represents today in the light of core values and ideals common to public service broadcasting media organizations?

Radio and consumer affairs: A comparative study of China and the United Kingdom

Ying Yu
University of Oxford | Oxford | UK

Guy Starkey
Bournemouth University | Bournemouth | UK

This paper compares and contrasts the coverage of consumer affairs on radio in the two very different nations of China and the UK. In China, the daily programme Tian Tian 315 regularly achieves some of the highest audiences of the state broadcaster China National Radio. In 2015 it received one of the highest national awards for journalism because of its impact on the developing consumer movement in China, the largest market economy in the world, as well as on individual consumers - its listeners. In the UK one of the main fixed points in the Radio 4 schedule of the public broadcaster the BBC is the programme You and Yours, which champions consumer rights five days a week. Moneybox takes a more specialised approach to issues over personal finance and is broadcast weekly on Radio 4. All of these programmes are broadcast during daytime, in prominent timeslots.

The paper uses representative extracts from the two countries to illustrate a quantitative and qualitative comparative analysis of their public broadcasters' output and approach to consumer affairs, as well as some examples of radio having produced tangible results in improving the regulatory or commercial environment for listeners needing support as individual consumers. It also asks to what extent consumer affairs are represented in more general programming, including in news coverage on CNR and the BBC, and what is the appeal of this genre of speech radio when individual items may only be of direct relevance to a minority of those listening.

Radio art as a transnational endeavour: A case study of the radio play „Crashing Aeroplanes" (2001)

Ania Mauruschat
University of Basel | Basel | Switzerland

In June 2001 the radio play „Crashing Aroplanes" by the German radio artist Andreas Ammer and the noise musician FM Einheit was broadcast by the WDR in Cologne, Germany. Artistically and musically unique, the play documents five air crashes, beginning with the famous report on the crashing of the airship Hindenburg from 1937. The other four air crashes are much more recent, which is first and foremost due to the technology at centre stage of the play: the Cockpit Voice Recorders, which convey the last words of the pilots before their deaths.

"Crashing Aeroplanes" was a commission of the European Broadcasting Union (EBU). The task was to create a radio play that would be understood in different countries all over the world. Although the play does not refer in any way to terrorism, the artists decided out of reverence not to release the CD of the play shortly after 9/11, as they had originally scheduled it, but four months later. A decision they later regretted, as it was argued by radio DJs and juries that their radio play had turned into a universally understood and poignant comment on the tragic attacks on the World Trade Centre in New York City and its multitude of victims.

By referring to this example the presentation will focus on the question which aesthetic, semantic and technological conditions are required to turn a radio play into a true transnational endeavour.

Plenaries

I

II

III

IV

V
Thu
July 7
16:00-
17:30

VI

VII

Plenaries

I

II

III

IV

V
Thu
July 7
16:00-
17:30

VI

VII

I · II · III · IV · V · **VI Thu July 7 18:00-19:30** · VII

Listening Session 1   1.10

The radio feature as an international form and site for transnational production, exchange, and influence: in search of a new history of the documentary imagination, as expressed in sound broadcasting

Virginia Madsen
Macquarie University | Sydney | Australia

In this session I would like to take the conference on a journey into an overlooked and almost forgotten area of the documentary imagination as it came to be expressed in radio. For this annotated listening ‚tour' and perhaps performed ‚essay' into the radiophonic past, I will highlight some significant ‚feature' and audio documentary productions from the 1940s to the 1970s, also notable because they were either produced, co-produced, or involved collaborations with, or influence from, the BBC. This session will also highlight documentary works and feature experiments which emerged from Australia and Germany, and which were influenced by the BBC. In these two cases we will hear the products of newly established ‚Features Departments', modelled on the BBC's own department, and which were made or co-produced not long after the Second World War. The impact of producers and producer-writers in this evolving new form will also be referenced in the selection of works gathered here.

This session seeks to highlight then a selection of what I consider as now key documentary-feature productions of this type, and the producers and writers whose varied work, albeit little known, was able to move beyond national or cultural boundaries and broadcasting systems – in certain cases also leaving a legacy for the new international radio ‚feature' culture that emerged from the late 1960s onwards. Sometimes these trans-national documentary works also involved creative collaborations across countries and languages. Bringing together these kinds of productions, including those sourced in Australia (ABC), Italy (RAI, and Prix Italia Archive), Germany (ARD, Berlin), Denmark (Danmarks Radio) and USA examples (BBC co-productions mainly), I hope to explore how the documentary imagination in radio developed across, and within, a range of broadcasting cultures. I also wish to examine – through these examples – the significant influence of the BBC on this international development.

Listening Session 2   1.15

Listening to crime: personal stories of murder, trauma, and loss

Kate Montague
Macquarie University | Australia

This listening session will feature the two-part radio documentary Murder in a Small Town. This work was produced as the creative practice component of Kate Montague's PhD project exploring personal narratives in radio documentaries and podcasts. Murder in a Small Town was produced for ABC Radio National's Earshot program and was first broadcast in October 2015.

Following the wave of true crime radio and podcasts that have emerged in the wake of Serial, Murder in a Small Town moves away from the traditional whodunit narrative and explores the personal impacts of a murder. Combining memoir and investigative documentary styles, Kate revisits an event from her childhood that has always haunted her. In 1990, when Kate was 10 years old, her school friend Veronica's mother was murdered outside the small country town where they grew up. In part one, Kate returns to her hometown and uncovers what happened that day. She explores the effect the event had on her community, the families involved, and herself as a child. In part two Kate reconnects with her friend Veronica who she lost contact with shortly after her mother's murder. Kate learns about Veronica and her family's experience of that time and the ongoing impacts of their loss.

In this session Kate will outline how this documentary project informs her broader research on the experience of those who share their story on the radio. She will lead a discussion about what motivates someone to share their personal story as part of a radio documentary, how the relationship between producer/storyteller and subject/storyteller shapes the documentary process, and whether the narrative intentions of the producer are at odds with the perceived catharsis of sharing one's own story.

Listening Session 3   1.16

To the north with love: Tracking transnational & diasporic residues in the Canadian hip hop radio archive

Mark V. Campbell & Lori Beckstead
Ryerson University | Toronto | Canada

In the mid 1980s community radio stations in Toronto became the first radio outlets to play hip hop music. Travelling to Toronto largely through recorded radio shows and mixtapes via the family vacations of Caribbean migrants, hip hop radio shows brought Toronto's Caribbean youth into conversation with America's latest cultural invention. Through radio personality practices and Djing techniques, hip hop radio in Canada played both a community building role and evidenced an interesting sonic lineage connecting Toronto to New York and Kingston. In this listening session, we will listen to archival material radio footage from the 1980s that evidences a transnational connection between radio shows in Toronto and New York and Jamaican soundsystem culture in Kingston.

Radio reborn: Radio art across borders

Magz Hall
Canterbury Christ Church University | Canterbury | UK

The themes of extended duration, radical temporality and the propensity of sound and radio waves to traverse borders, both territorial and disciplinary, underpins the theme of this paper. In 1988, Polish artist Wojciech Bruszewski and German artist Wolf Kahlen were granted an ongoing analogue radio license with which to transmit Radio Ruins of Art, intended as a ‚philosophical discourse on infinity‘ (Bruszewski, 2007). The station was run from West Berlin from 1988 using computer software which enabled the automated ‚playout‘ of a random and ever-changing loop of recorded ideas: a philosophical enquiry that would be broadcast indefinitely, using a chance-based compositional playout system, where the characters‘ artificial synthesised voices sounded as if they were talking in real time.

[The] discourse was led by two characters: Gary and Paula, whereas a ‚radical cross-section‘ of the world's philosophical writings was presented by a computer. (Bruszewski, 2007)

Radio Ruins of Art was the first radio installation of its kind, marking a significant achievement in the establishment of radio art as a discipline. However, the fall of the Berlin Wall and greater commercial concerns forced Radio Ruins in Art off air in December, 1993. The state was less concerned with radio art in perpetuity than with the further liberalisation of the airwaves, revoking the license as part of a movement to open up the spectrum to commercial broadcasters. Intended as a ‚philosophical discourse on infinity‘, Bruszewski's work may be considered the world's longest radio art broadcast to date on terrestrial radio. I wish to explore this project and consider its legacy looking at German artists collective LIGNA Airtime (2013) a live radio action which crossed boarders across Europe.

Letters to America

Evi Karathanasopoulou
Bournemouth University | Bournemouth | UK

Broadcast radio has been hailed as the intimate medium. This intimacy has partly been accredited to radio's live nature. The phone-in has been described as a genre that can use liveness to create a sense of intimate conversation between presenter and caller - an intimacy that extends to other solitary listeners. Broadcasting live on the Internet has meant that such shows are able to reach a global audience. However, it may be argued that the kind of intimacy that the phone-in creates lends itself better to communities of listeners within specific national boundaries.

This paper will argue that there is a new locale in which new transnational intimacies are now flourishing. These can be traced in podcasts originating from the USA but listened to globally. Here, new communities are forming through the ways in which these podcasts connect to their listeners. For example, ‚Love + Radio‘ invites listeners to call in and share secrets on their hotline; the podcast ‚Strangers‘ invites the audience to ‚tell a story‘ which they can record and send online; RadioLab has embedded in the introduction to every show, phone calls from different listeners around the world, reading out the show's credits. Calling in and leaving a message to a podcast seems to be doing something remarkable: while retaining the confessional element of the phone-in, this connection is no longer live, yet it remains extremely intimate. This paper argues that these podcasts bring back something wonderfully old-fashioned: writing-in. Only today, one can write-in from across the world.

Us and them: North American radio and the ease of listening

Len Kuffert
University of Manitoba | Winnipeg | Canada

Michele Hilmes 2012 book, Network Nations, amalgamated the histories of two broadcasting traditions that had long been considered antithetical or ill-at-ease with each other. The BBC and the more loosely-regulated American broadcasting industry were, in Hilmes' view, complementary systems. In North American radio's early history, the American way, and Canadian adaptations to it, provided alternative examples of transnational tension and symbiosis. While they lived in two different political jurisdictions, most Anglophone listeners in North America had at least some access to programming that came across the Canada-US border. In the case of Canadian listeners, this transnational listening pass offered much more in the way of ‚foreign‘ programming, given the greater number of American stations, their signal strength, and the might of American networks. For American listeners, Canadian programming figured much less prominently, especially since the most commercially-viable Canadian acts tended to be lured south to broadcast. This paper will discuss the fluidity of the US-Canada broadcasting relationship from the perspective of what listeners could expect to hear across the border, with special attention to how Canadian public broadcasters and critics adopted a kind of ‚postcolonial‘ attitude toward American programming and the dim prospects of equitable cultural exchange.

Transborder radio aboard makrolab

Heather Contant
University of New South Wales | Sydney | Australia

From 1997-2007 a mobile research station called Makrolab travelled the world receiving and transmitting transborder radio signals in order to study the planet's dynamic flows of migration, climate, and communications. This solarpowered lab was designed by a team of architects and engineers headed by Slovenian theater director Marko Peljhan in order to sustain crews of artists, scientists, and media tacticians as they conducted research from remote locations by tapping into the wireless data streams that invisibly encompass the Earth. Specialized equipment allowed these crews to tune into an array of electromagnetic frequencies so that they could access data from a wide variety of manmade and natural radio sources, such as amateur bands, television broadcasts, navigation systems, satellite signals, and ionospheric disturbances. This paper bookends the history of Makrolab by focusing on two different subprojects that it inspired. When Makrolab made its debut in 1997 during documenta X, its crew produced an album called Signal Territory comprised of tracks intercepted by the lab's high-tech receivers, which were able to capture international wireless conversations from a satellite telephone network. Ten years later, the initial research conducted in order to bring Makrolab to the arctic regions led to the establishment of the Arctic Perspective Initiative (API), an international organization that designs low-cost technologies and alternative wireless infrastructural solutions for remote communities in the far North. By serving as a ‚giant ear‘ for the Earth, Makrolab developed new methodologies for studying and affecting humanity and the environment via creative practice, while also demonstrating and promoting the need to formulate and implement ecologically sustainable tactics for using technologies like radio.

An inhospitable land: New Zealand's wireless troop 1914–1919

Peter Hoar
AUT University | Auckland | New Zealand

When war was declared in 1914 New Zealand's government forbade all unauthorised and civilian use of radio. Radio, or ‚wireless telegraphy' as it was called, was recognised as an important link in the economic and military ties that bound the dominion to the British Empire. The New Zealand capture of the German wireless post on Samoa on 29 August 1914 illustrated the strategic importance of wireless and its transnational roles for the dominion. This paper explores the military use of radio by New Zealand forces in the Pacific Ocean, Mesopotamia, and France from 1914 to 1919 when the last Dominion troops returned home. The New Zealand Wireless Troop was sent to Mesopotamia in 1916 and then on to France in 1918. Most of the Wireless Troop's recruits had pre-war radio experience as Post Office telegraph operators and technicians while others were amateur hobbyists and experimenters. The Wireless Troop was involved with reconnaissance and intelligence activities and worked with Australian, British and French radio operators in several war theatres. After the war many former Wireless Troop members played important roles in the establishment of broadcast radio in New Zealand during the early 1920s. In this paper I examine how the experiences and knowledge gained by the Troop's members during the war across several continents shaped the establishment of broadcast radio in New Zealand. Modern New Zealand radio is fundamentally transnational in its content and forms and this paper illustrates its origins in transnational experiences, situations and ideologies.

A new wave that came from Italy and France: tracing the influences of the Spanish free radio movement (1976-1989)

José Emilio Pérez Martínez
Universidad Complutense de Madrid | Madrid | Spain

In the late 1970s the first free radios appeared in Spain. Small non-profit and alternative radio stations filled the country's airwaves with a fresh, different, young and rebellious message. During the next decade these radios grew in number and became a social phenomenon. There were free radios in almost every city, and in places such as Madrid or Barcelona (the two biggest towns in Spain) there was one per district. They spread like a plague.

While this movement was clearly based on local needs in Spain, it was a way of making radio that came straight from France and Italy. Thus the aim of this paper is, on the one hand, to analyze how the French and Italian experiences became known in Spain and ended up being models for the Spanish free stations, and on the other, examine the different discourses about these foreign radios in Spain and gauge how they affected the ideas about the country's own movement. This is to understand to what extent the mainstream press perceived French and Italian radios determined the way the Spanish radios were seen a few months later.

In order to do this I will work with different national newspapers (El País, ABC, La Vanguardia and others), some alternative newspapers (El Ecologista, Ajoblanco, Bicicleta, etc.), personal interviews with members from different free radios and finally with all the available literature on the subject. In so doing, the paper will highlight that transnational nature of the free radio movement.

feature of certain ways of doing radio and the ways they spread.

Radio amateurs changed Europe's tune: transnational nature of wireless development during the First World War

Maria Rikitianskaia
Università della Svizzera italiana (USI) | Lugano | Switzerland

This paper addresses the question of transnational telecommunication during the First World War among European radio amateurs. They exchanged information through borders forming common knowledge that preceded the international integration of the globalization epoch. Our research focusses on flows over national borders and the circulation of ideas beyond national spaces (Badenoch and Fickers 2010).

Many scholars agree that the wireless underwent the crucial metamorphosis during the First World War. However, this research rarely exceeds the limits of national histories even within the case of international conflict. Susan Douglas and other scholars claim that in the USA radio amateurs provoked the turn from wireless telegraphy to radio broadcasting, from point-to-point to one-to-many media (Douglas 1987, Bartlett 2007). The cases of Portugal and Russia show that in the early 20th century the technology became user-friendly and understandable to the general public primarily because of passionate radio amateurs (Silva 2010; Lovell 2015). German historians describe amateurs as inventors and promoters of wireless for the state purposes (Friedewald 2000), while British and French historians demonstrate radio amateurs as the predecessors of new professionals for radio stations in the 1920s, after getting military training during the war (Wythoff 2013, Junpier 2004).

Following a transnational approach for media history (Fickers and Lommers 2010, Lommers 2012, (Balbi, Fari and oth., 2014) and the history of technology (Eckert, 2005), we investigate how technical knowledge transferred among radio amateurs provoked the development of the wireless. Through transnational sources, retrieved from international organizations' archives, national archives and radio amateurs' materials, we check if national theories are confirmed and show that phenomena of reshaping the technology had a transnational nature.

Amateur radio activities under state monopoly in Turkey

Süleyman İlaslan
Firat University | Elâzığ | Turkey

Despite its early meeting with radio – its first regular radio broadcast began in 1927- Turkey did not expand radio service to its entire society until the 1970s. In the 1960s and 1970s radio was expanded to cover the whole country. The development of radio took place under state monopoly until the 1990s; however, many radio stations that operated outside the state monopoly were established between 1945 and 1990. Most of these stations, as well as most amateur radio activities, operated without any legal grounds. The transboundary nature of radio, along with expanded services and increasing levels of social mobility, all contributed to the development of these activities in this period. Amateur broadcasting became legal in 1983, a development that is closely linked to the social, political and economic transformation of the 1980s. both non-official stations and amateur activities remain little-known and under-researched aspects of Turkish radio broadcasting history. In this context, this study will investigate the history of amateur radio broadcasting during the period of the state broadcasting monopoly in Turkey. The history of amateur radio broadcasting shows that there was intense social interest in radio in spite of the state monopoly.

Radio programmes for the Asian migrant community in the Post-War England

Gloria Khamkar
Bournemouth University | Bournemouth | UK

South Asians have a long history in England. However, the migration from India and Pakistan amplified during the Post-War period. This Asian migration was essentially related to the British post-war labour shortage. These migrants were often non-English speaking. They were profoundly affected by their exposure to English culture. Especially the older generation found it hard to get adjusted to the different social and cultural environment.

As a result, the BBC television started broadcasting programmes aimed specifically at the Asian community in October 1965. These programmes were mainly designed to help integrate newly arrived Asian immigrants into their new environment. The programmes were presented in Hindi and Urdu, the official languages of India and Pakistan respectively. The theme of these programmes was clear in the programme titles such as Make Yourself at Home and Nayi Zindagee Naye Jeevan (New Life). These programmes were produced by the BBC's newly formed Immigrants Programmes Unit. Later, BBC local radio stations started broadcasting specifically for the Asian listener community, for example, Six O'clock Show on the BBC Radio Leicester and Nawrang on the BBC Radio Nottingham.

This research paper will explore the development of the radio programmes which were broadcast to support the aspirations of the newly migrated Asian community in England during the Post-War period in England.

This paper will be based on my ongoing PhD research about the ‚Evolution of Asian Radio in England: 1960-2004'.

Empathy and the voice: The appeal and power of radio

Anne F. MacLennan
York University | Toronto | Canada

The power of transmedia storytelling through radio is most powerful in public appeals to emotional reactions. This is particularly evident in the attempts to make appeals to the public to change attitudes about the poor and make monetary contributions. Print, digital, and video campaigns make efforts to show evidence of poverty and make efforts to move potential charitable contributors into action. Radio works the hardest to use the voice to inspire and foster the growth of empathy or sympathy in its audience.

Poverty persists and efforts to shift policy and attitudes to it are blocked by dominant views that blame the poor for their plight. Mediatized portrayals and framing of the poor have supported the long-held views of the poor and have not reinforced the change to attack the increasingly urgent problem of poverty. Representations of the poor, as failing to uphold their responsibilities as both consumers and citizens, are constantly reinforced in popular culture (Bauman 2005 Gans 1995; Katz 1990).

This international non-random sample of more than 300 advertisements and/ or campaigns includes religious groups, NGOs, governments, charitable organizations and others. The appeals to popular notions of poverty portrayed in advertising are considered alongside the challenges in music, film, and less frequently television. The radio and audio appeals to support the poor and isolated (homeless and other companion issues) will be singled out in comparison to the more robust print elements of the sample to demonstrate the power of empathy in radio.

An exploration of community radio: Serving Punjabi communities of Birmingham and beyond

Siobhan Stevenson
Birmingham City University | Birmingham | UK

In 2001, the UK radio regulator temporarily licensed 15 stations under a pilot Access Radio scheme, to assess the demand and practicalities of establishing a third tier of radio. Community Radio would provide alternative programming for communities who felt underrepresented by the BBC and commercial sectors. Almost fifteen years on and the radio landscape in the UK has changed beyond recognition, with over 230 community stations licensed around the country (ofcom, 2015), serving geographical and communities of interest. With changes in ownership rules and increasing networking practices across radio brands, to maximize profit or keep up with commercial counterparts (in the case of the BBC), stations are now attempting to serve a broader demographic. Conversely, this environment along with advances in technology and changing cultures of consumption, has contributed to the expansion of community stations' reach, which now stretches beyond their original communities and national borders. Raaj FM is one such station, based in the northwest quarter of Birmingham (UK). Though the station was set up under an FM licence in 2009 to serve Punjabi communities in the area, it now serves audiences across the UK, Europe, North America and India. Through broadcasting on multiple platforms and offering a listen again mechanism, the station enables access to its programmes 24 hours a day, to suit local and transnational Punjabi communities. This paper explores the challenges faced by Raaj FM's management team whilst operating within Ofcom's guidelines to serve the local community, but also a growing transnational audience, which demands contemporary programming that respects and supports older cultural traditions such as language, Punjabi music and prayer.

Plenaries

I
II
III
IV
V
VI
VII
Fri
July 8
10:00-
11:30

56

57

Plenaries

I
II
III
IV
V
VI
VII
Fri
July 8
10:00-
11:30

A perfect storm: Podcasting, audio storytelling and radioDoc review

Siobhan McHugh
University of Wollongong | Wollongong | Australia

The ‚podcasting revolution' (Posetti and McHugh 2015) of recent times has revived interest in the crafted audio storytelling form. This is partly due to the extraordinary popularity of the American true crime podcast SERIAL, which has had almost 100 million downloads since its 2014 release. Yet while SERIAL sparked broad media interest and speculation about the ‚podcast economy' (Kalisch 2014), the crafted audio storytelling genre has received little scholarly attention. To address this gap in knowledge, and emerging from the 2013 Transnational Radio Conference in Luton, UK, RadioDoc Review was founded. It is a digital journal where selected radio documentaries and audio features from around the world are critiqued by eminent scholars and/or practitioners of the form. Now completing its second volume, the journal's in-depth review essays are advancing the theory and practice of the radio documentary form. With each audio work receiving two reviews from different cultural perspectives, the journal explores distinctive aesthetics adopted in the US, Europe and Australia. Given the growth in independent podcasts that bypass traditional media outlets, and the ease with which podcasts are globally disseminated, podcasts that incorporate best principles of the audio storytelling aesthetic (as are identified in RadioDoc Review) are likely to have major impact. This paper by RadioDoc Review's Founding Editor will examine the body of peer-reviewed critical analysis published by the journal, and the culturally different ways of making and hearing crafted audio storytelling demonstrated by its transnational community of scholars, practitioners and critics.

Serial versus undisclosed: one murder, two podcasts

Helen Wolfenden
University of the West of Scotland | Paisley | UK

The success of the podcast Serial has unveiled a rich seam of analytical possibilities and scope for better understanding of both radio and podcasting. This paper takes a small slice of that pie to analyse two programmes that both explore one story, the re-examination of the murder of a female high school student in Baltimore in 1999. One programme is made by professional, highly experienced, well-resourced public radio broadcasters; the other by legal professionals without an explicit background in audio programme making.

This comparative study represents a microcosm of media production in the digital age. The internet and revolutions in technological accessibility mean that high production-value outputs from well-established media organisations compete with a myriad of amateur content producers in a global pool of media output. Serial and Undisclosed (and the several other podcasts also spinning off from Serial) offer an interesting illustration of how this is happening.

The analysis of media output as indicative of what is going on within the production process has its limitations. However, key elements such as narrative structure, style, voice, authenticity, authority, how claims to truth are established are discernible from an analysis of these podcasts: and through them, a greater insight into the still under-researched podcast phenomenon itself.

Micro-positioned storytelling in sound. Experimental evaluation of a media prototype

Lars Nyre
University of Bergen | Bergen | Norway

Jon Hoem
Norwegian University of Science and Technology | Trondheim | Norway

Bjørnar Tessem
University of Bergen | Bergen | Norway

This project explores sonic augmented reality using noise-cancelling headphones. It goes into the field of location-based radio journalism by testing mediation techniques that are marginal now, but might become significant in 5 to 10 years. We report about the usability of micro-positioned sounds (for indoor and outdoor use) for an immersive sound experience. We also ask to what extent can these sound tools be useful for legacy radio.

The Internet of Things implies that radio transmitters can be inserted in almost any device, and these devices can relate to each other in networks. Auditor uses Bluetooth beacons to create a grid for sound projections. Such projections can be micro-positioned: in a hall, corridor, road, park, shop, museum, etc. The Bluetooth beacons can be used to control expressions in sound, by delivering a story, a voice, factual information, or music. This project explores the technological and narrative potential by building a simple distribution technology and producing a sound narrative to be played back on it.

Two groups of informants (n=40) are given different „treatments" of the same narrative; simple versus complex. The simple version is in mono, it is limited to playback triggered by the users' position, but there is no panning of the sounds, and only one voice at a time. The complex version is in stereo, effect sounds and voices are panned according to the user's change in orientation, and it plays two or more sounds simultaneously. The informants' responses will hopefully teach us how to increase the communicative quality of micro-positioned sound, and give ideas for and what topics and styles should be chosen in future factual and fictional genres.

Credits

Conference Organization

Direction	Sonja de Leeuw, Alexander Badenoch	Utrecht University	Utrecht	The Netherlands
in Cooperation with	Golo Föllmer, Per Jauert, Jacob Kreutzfeldt, Peter Lewis, Caroline Mitchell	TRE Team
Assistance	Christian Sancto	Utrecht University	Utrecht	The Netherlands
	Anja Richter	Martin-Luther University	Halle	Germany

Reviewers

The Radio Conference Committee

Bruce Berryman | RMIT University | Melbourne | Australia
Janey Gordon | University of Bedfordshire | Luton | UK
Peter Hoar | AUT University | Auckland | New Zealand
Kate Lacey | University of Sussex | Brighton | UK
Mia Lindgren | Monash University | Victoria | Australia
Jason Loviglio | University of Maryland | Baltimore County | Maryland | USA
Anne MacLennan | York University | Toronto | Canada
Matt Mollgaard | AUT University | Auckland | New Zealand

Principal Investigators of Transnational Radio Encounters (TRE)

Golo Föllmer | Martin-Luther University | Halle | Germany
Per Jauert | Aarhus University | Aarhus | Denmark
Jacob Kreutzfeldt | The University of Copenhagen | Copenhagen | Denmark
Sonja de Leeuw | Utrecht University | Utrecht | The Netherlands
Alexander Badenoch | Utrecht University | Utrecht | The Netherlands
Peter Lewis | London Metropolitan University | London | UK
Caroline Mitchell | University of Sunderland | Sunderland | UK

Media

TRE Platform	Tobias Grasse	Martin-Luther University	Halle	Germany
Print Editors	Alexander Badenoch, Golo Föllmer, Anja Richter, Christian Sancto	TRE Team
Print Design	Anke Tornow	www.anketornow.de	Halle	Germany
Podcast	Jay Sykes	University of Sunderland	Sunderland	UK	soundcloud.com/trepod

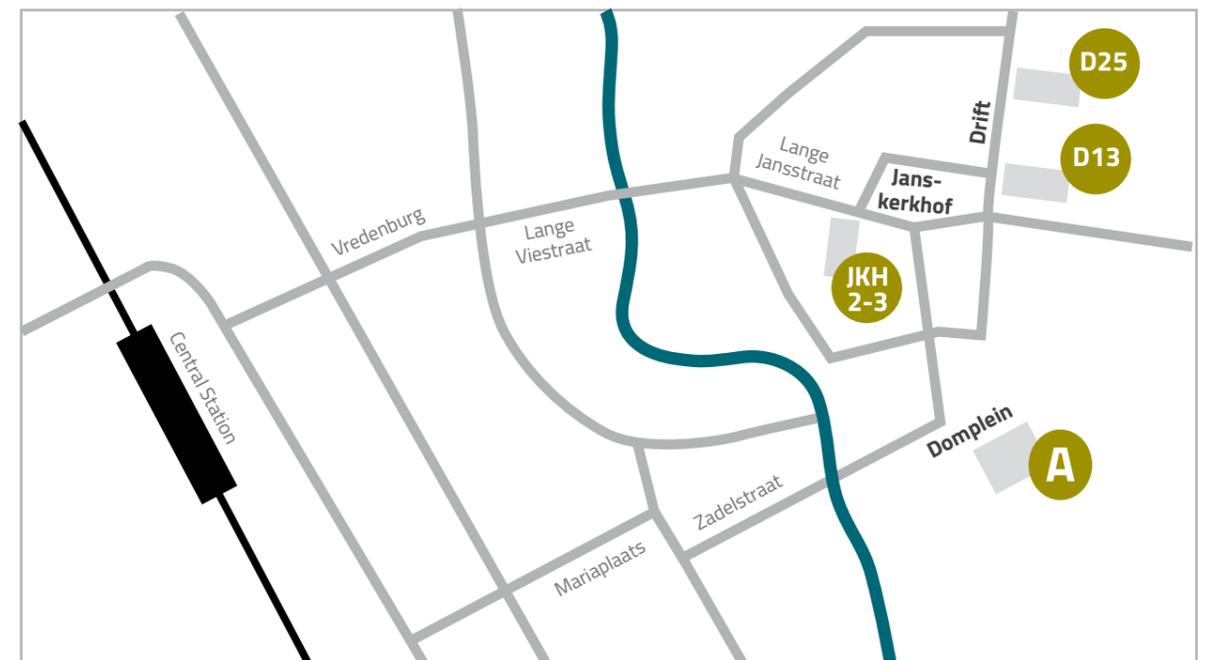## RADIO.GARDEN | Exhibition

Concept	Transnational Radio Encounters
Design	Studio Moniker	Amsterdam
	Bas Agterberg	Netherlands Institute of Sound and Vision	Hilversum

Information & Contact

www.transnationalradio.org/conference
conference2016@transnationalradio.org

Utrecht University

A Academiegebouw | Domplein 29

JKH 2-3 Janskerkhof 2-3

D25 Drift 25

D13 Drift 13

Netherlands Institute for Sound and Vision

H Hilversum | Media Parkboulevard 1

TRE

Transnational Radio Encounters.
Mediations of Nationality, Identity and Community through Radio
transnationalradio.org

AARHUS UNIVERSITY

UNIVERSITY OF COPENHAGEN

MARTIN-LUTHER UNIVERSITÄT HALLE-WITTENBERG

LONDON METROPOLITAN UNIVERSITY

University of Sunderland

Universiteit Utrecht

TRE is supported by:

HERA
Humanities in the European Research Area

GEFÖRDERT VOM
Bundesministerium für Bildung und Forschung

Universiteit Utrecht

SOUND AND VISION