INDIVIDUAL PROJECTS

Trans-border radio reception and constructions of identity

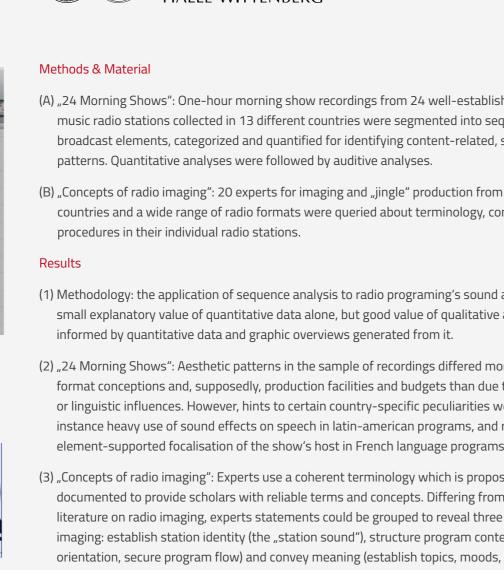
Golo Föllmer | Germany

The sound of radio: is the auditive appearance of radio stations, their sonic "imaging", specific to countries, language groups or geographical areas, or is it similar across borders? Do radio stations brand their station sound aesthetics along national traditions, or are they more likely to follow transnational fashions or the will of multinational companies?

IP1 examined standards, similarities and differences of sound aesthetics of common program content and in processes of jingle production in a comparative inspection of exemplary recordings and expert interviews from different geographic origins.

Informative sequential overview of broadcast elements from Fun Radio, France, as represented in Pro Tools.

stadt der N4 and exter) kills plays 60 min. of non-stop hits kills Graphic transcript of a jingle from KIIS FM, Australia, derived from auditive analysis, as represented in eAnalysis



Methods & Material

and regulation.

the future of radio.

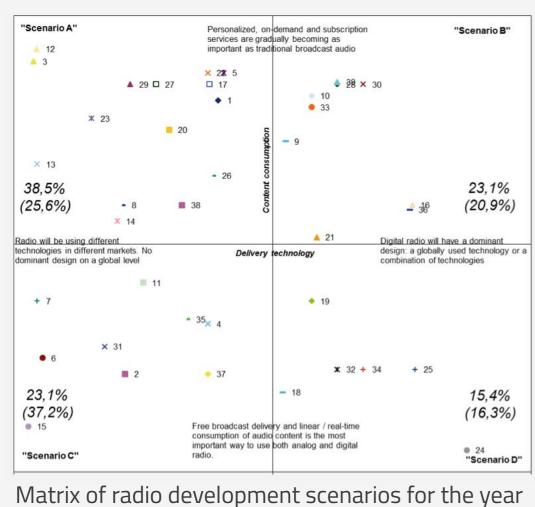
Results

AARHUS UNIVERSIT

From public service broadcasting to public service media – challenges for European radio cultures

Per Jauert | Denmark

IP2 studied how the shift from analogue to digital production and distribution technologies has challenged the traditional national public service remits, and how opportunities for multiplatform combinations for radio production, distribution and reception are developing in Europe. The main research project inquired how radio experts in five European countries in 2015 predicted the future distribution and use of radio in 2025. It was a repetition of a similar study done in 2006 about the future of radio in 2015, then performed by some of the same researchers.



2025 as described by 39 experts from five countries. See explanation in "Results".

Transmitting across borders and institutions

IP3 explores the paradox of (trans)national radio broadcasting in a historical perspective by focusing on four European case studies: music exchanges, exchanges of city portraits

the Nordic radio collaboration and art radio.

Jacob Kreutzfeldt | Denmark

The work questions 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).



National stereotyping, such as with this "typical" Norwegian mountain girl, was a central feature in the negotiations of the transnational space of the North.

International Services between expatriates, empire and education 🐉 Universiteit Utrecht

Sonja de Leeuw, Alexander Badenoch | Netherlands

IP4 explored how international services – services broadcasting on behalf of a nation to a audiences outside its borders, usually via shortwave radio – structure encounters in the global airwaves. The project looked in particular at the long-term history of the Dutch international service, Radio Nederland Wereldomroep, and its pre-WWII predecessor, as they adjusted from an Imperial broadcaster to one with a dual mission of public diplomacy and addressing expatriate audiences. It looked in particular at routine ways in which the station, and its multiple voices, positioned themselves as international voices.

Community radio is where minorities -

social, cultural, ethnic – can strengthen

with the majority, and preserve cultural

and a struggle against the absence or

their identity, welcome newcomers, engage

memory. It comes into existence as a protest

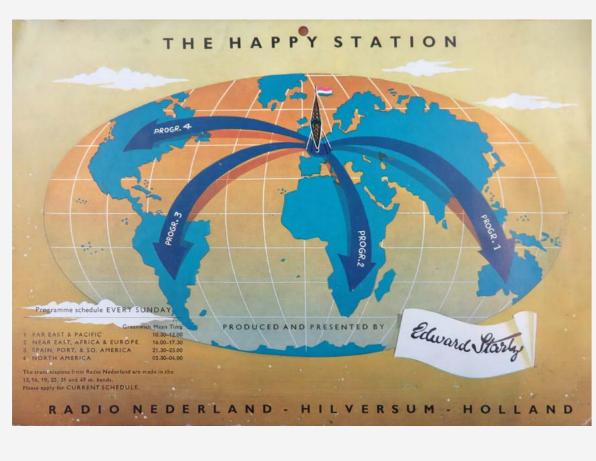
misrepresentation in mainstream media of

a particular culture or community, whether

orientation or a style of radio like art radio,

it's a culture based on ethnicity or sexual

not found in the mainstream.



The back of a calendar produced by Radio Netherlands in the 1950s advertising the Happy Station with Edward Startz, presenting a vision of the Netherlands at the top and centre of the world. Image: collection Edward Startz



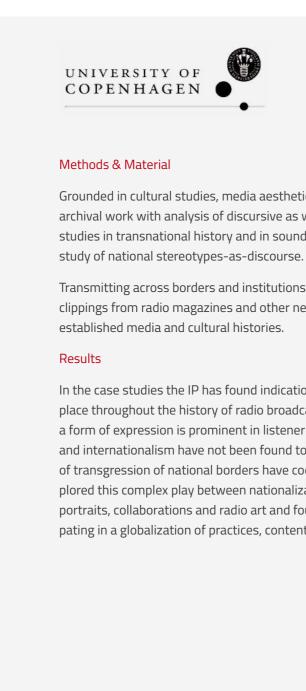
LONDON METROPOLITAN UNIVERSITY Methods & Material

nternational genre and idiom.

Sangeeta Dewan reports a TRE story on Bristol Community FM, UK. Photo: Caroline Mitchell

Layout: www.anketornow.de

multilingual broadcasting. The **content** comes directly from spokespeople in the respective communities - unmediated by professional broadcasters. Community broadcasters themselves **embody trans**national radio as they move between places, cultures and countries (Lewis and Mitchell, 2016).



Methods & Material



•••• Workshop #1 | Geneva 13 – 15 March 2014 Infrastructures & Public Spheres

> TRE's first workshop focused on "Transnational Infrastructures and Public Spheres" and explored the multiple ways that radio's technical and institutional structures configure, address and involve their publics. A central issue was how transnational mediascapes, changing technologies and new ideas of public participation have shaped the notion of ,public service' from its emergence in the 1920s through to the challenges of the future.

Workshop #2 | Berlin 23 – 25 October 2014

Aesthetics & Territoriality

The second workshop "Aesthetics and Territoriality" asked questions about how local, national or transnational identities are expressed, mediated, transmitted and perceived through radio. To what degree do radiophonic sound concepts follow characteristics of national cultures or territorial belonging? How are auditive styles developed and maintained? What is the role transcultural styles, such as that of American commercial radio? Drawing from different types and techniques of producing, mixing and processing radio programmes, the workshop highlighted examples of sound marks specific to national

Workshop #3 | Copenhagen 28 – 30 May 2015

Archives & Cultural Memory

This workshop gathered archivists, researchers, broadcasters and radio aficionados alike in a discussion of the practical and methodological implications of archival transformations due to digitization. The workshop focused on radio archives as resources for cultural memories, as repositories of cultural heritage and thus of cultural encounters and ideological mobilisation for national and supranational projects as well as for minorities and communities.

It asked how collaborations and clashes between cultures have been documented, stored and re-circulated in broadcasting archives, how archival knowledge can be networked to restore the knowledge of such encounters and how the increased

THE RADIO CONFERENCE

Transnational Radio Encounters

As an event dedicated to scientific exchange and outlook for the future, TRE's final conference combined results from TRE IPs, project members and associated partners with perspectives from the international radio studies community. This expanded TRE's scope onto issues that could not be included in it due to natural resource restrictions and secured a sustainable effect of its research in the academic community. To achieve a most broad reach, TRE took on the management of the long-standing, bi-annual "The Radio Conference. A Trans-



Live:

Online Exhibition

Radio connects people and places by bringing distant voices close. The interactive exhibition RADIO.GARDEN – accessible online and on-site at varying locations – concentrates audible heritage on facets of radiophonic transnationality, allowing visitors to explore processes of broadcasting and hearing identities across the globe on four layers:

Radio as it is happening right now. Tune into any station on the globe: What sounds familiar, what feels like 'home'? What sounds foreign, where would you like to travel? Clips from radio history that show how radio crossed borders. How were nations' selfconceptions trans-lated into the airwaves? How did they engage in con-versation across linguistic and geographical barriers?

Five individual projects examined how radio was shaped

TRE DATABASE

Knowledge Platform

TRE's Transnational Radio Knowledge Platform serves as a systematic collection of TRE-relevant data and metadata that allows internal as well as public users different modes of data search and display. Contribution of data sets is open to everyone who qualifies as researcher or collector of relevant data. Access to digital media files is differentiated between data sets free of rights restrictions (accessible to all users, no need to identify or log in) and data sets bearing rights restrictions (accessible only to TRE members and related researchers). All metadata is open to everyone with no restrictions whatsoever.



EVENTS

These issues were explored through knowledge exchange with

experts from the workshop's host, the European Broadcasting

Union (EBU), as well as through artistic experimentation together

with the EBU Ars Acoustica Group. Besides looking at the trans-

formation of the medium, special attention was paid to the

infrastructures of access to the past. This included the LARM.

fm CHAOS audio archive platform which was further develope

for the TRE project, alongside other models, platforms and

challenges of access to past material of transnational scope

infrastructures and cultural histories as well as economically fueled transnational styles of radio aesthetics. Apart from analyses of everyday radio programmes, including the work of both scholars and practitioners alike, the workshop

reflected on the explanatory value of broadcast attitudes and speech styles of radio drama and feature as well as minority radio programming. For a change of perspective, TRE commissione pieces of radio art that offered views on radiophonic stereotypes, cultural markers and ways of breaking these up.

ailability of archival material may be used to generate new transnational and transcultural spaces of dialogue. Keynotes, panels and working groups gathered experts from national projects like LARM, the BBC World Service and the British

Library, from transnational projects such as Europeana, EUScreen and TRE as well as from smaller online archives which increasingly challenge large public archives as access points for cultural memory, community and creativity. They discussed how collaborations could be developed more fruitfully in terms of crossborder access and research. Questions tackled constraints of archive use in research and academic teaching and how, conversely, research could help guide and optimize future archive development.



Franziska Ofiera, Alexander Badenoch, Per Jauert, Stephen Lax, Tobias Grasse, Erik Granly Jenser Peter Lewis, Morten Michelsen, Helen Shaw.



Danish and German Radio Artitst discussing potentials of using archival material and artistic strategies for analytical purposes in works commissioned by TRE. Photo: Anja Richter



Panel of archive experts from TRE's associated partners, representing British Broadcasting Corporation & British Library, Netherland's Institute for Sound and Vision, European Broadcasting Union and Denmark's State Media Archive. Photo: Anja Richter

luding Conference | Utrecht 5 – 8 July 2016

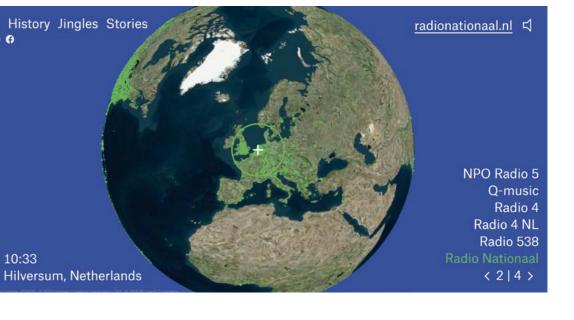
national Forum" in association with its founder, the MeCCSA Radio Studies Network, devoting its 2016 edition entirely to radio's transnationality.

With an attendance of over 100 scholars from all over the globe, the conference positioned TRE's central questions in the core of academic exchange and simultaneously extended its own perspective with further topics. The conference explored

the way radio shapes TRANSNATIONAL PUBLIC SPHERES, in support or subversion of existing infrastructures, institutions and media ecologies;

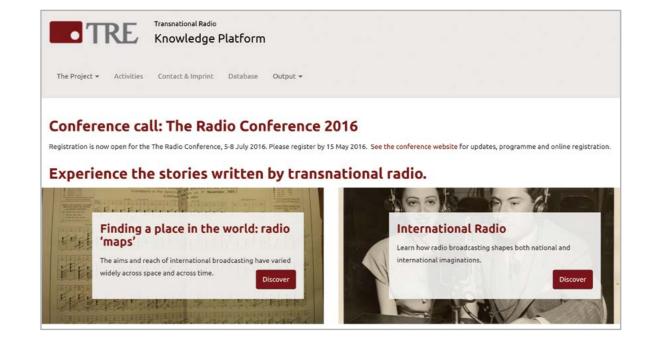
- transnational perspectives on RADIO AESTHETICS, IDENTITIES and STORYTELLING;
- ways in which old and new, digital forms of RADIO Al ARCHIVES can help to shape transnational COMMUNITIES OF MEMORY.

OUTPUTS



A world-wide crash course in station identification. How do radio stations signal within a split second what kind of programmes and cultural spheres you are likely to hear? Radio Stories: Listeners past and present recount how they use radio to listen beyond their walls. How is radio supporting imaginations of peoples behind

voices, of cultures behind sounds from around the globe? How do listeners make themselve at home in distant parts of the world?



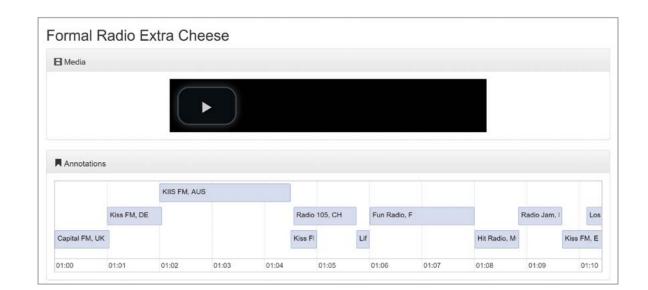
This platform is capable to store large amounts of audio, video, image, text and multimedia files of a range of technical formats, manage metadata linked to each data set and display audio files in a timeline.

Its most specific feature is the possibility to attach annotations to points on the timeline of audio files and share these with other users, thus enabling a research team to collectively enhance nowledge and analytic insight on large amounts of audio data. www.transnationalradio.org/database





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