

Radio: The Resilient Medium

*Papers from the
third conference of the
ECREA Radio Research Section*

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Introduction

Madalena Oliveira, Grażyna Stachyra and Guy Starkey

Radio is undoubtedly a resilient medium. This assertion can be evidenced in a number of ways, any of which may be contested, but many of which demonstrate a robustness that lends a good deal of credibility to such a claim. That its history as a medium spans more than a hundred years is incontestable, as it is generally accepted that the Canadian inventor Reginald Fessenden made an experimental broadcast of audio content alternating between music and speech in 1906. We are also fast approaching the centenaries of the inauguration of ‘wireless’ broadcasting services, experimental at first, in the 1920s that are very well documented and evidenced. The technology demonstrated around the turn of the nineteenth century by the Italian inventor Guglielmo Marconi and others as suitable for point-to-point transmission of coded messages is used today not only for radio broadcasting, but also for the distribution of newer media, some of which combine visual content with sound and often using point-to-point principles very similar to Marconi’s. Some electronic content-distribution technology is even commonly referred to today as being ‘wireless’, a term which once referred only to what we now usually call ‘radio’, then became old-fashioned and yet is once again a widely-recognised signifier of modernity.

As newer media have appeared and challenged radio’s once dominant position as a means of simultaneous communication with large and unseen audiences, it has adapted to those challenges - firstly by becoming portable, thanks to the development of the transistor, and secondly by becoming interactive through its readiness to embrace many of the opportunities to engage with its audiences offered by such newer phenomena as web sites, social networking and digital broadcasting. The medium may now be heard through many more platforms than the original, bulky wireless receiver and even the once modern transistor radio might earlier have suggested might become possible. We carry about with us the technological capacity to tune in to radio stations via our mobile phones and other ‘connected’ devices, whether using an app we have downloaded or a built-in FM receiver. Furthermore, there are few regions of the world where radio has not established itself and where it does not remain a popular means of accessing audio content that is at various times informative, entertaining and educational.

This collection of academic papers from a number of leading scholars of radio studies is organised in three sections: technologies, geographies and histories. It presents further and far more detailed evidence in support of our bold assertion that radio is a resilient medium. It is a durable outcome of the third conference of the Radio Research Section of the European Communication Research and Education Association (ECREA), held at the University of Sunderland London Campus in September 2013, at which more than a

hundred scholars and practitioners shared their research and practice. Of course, not every word, idea, perspective, research finding or networking opportunity encountered at a conference can be preserved in book form, but nonetheless this selection of papers has been subjected to a two-stage process of double-blind peer review in order to ensure academic rigour, and it does represent some of the best academic work presented among the eclectic surroundings of the curious mix of old and new architecture that is London Docklands. Neither is this an uncritical account of the history or the nature of radio, and many of the chapters problematise the medium in new and challenging ways, presenting original research data and analyses that allow readers to draw their own conclusions about the resilience of radio.

Technologies

Technology of various kinds enables radio producers to communicate with radio audiences, be it through production, dissemination or interaction. Most production technology used in radio is now digital in nature, although it is only in a handful of countries that digital transmission has become popular. Interactivity, though, in all its various forms, is now almost ubiquitous - even in the radio industries of the developing world. Radio is, however, not *defined* by the technology it exploits for its various purposes, but rather by its forms, genres and essential characteristics, to which we return later in this volume. Technological development has, however, contributed to the evolution of radio in many ways which will become apparent.

Predicting the future is notoriously problematic, and especially so when the subject is technology, but the first section of the book opens with a well-argued and evidenced suggestion by Richard Berry that the synergies already developed between radio and the internet are here to stay. He recognises its potential as a platform for distribution, but says the strength of broadcasting technology means radio will mainly use the internet for interaction. Stanisław Jędrzejewski provides a road map through the various developmental stages of digital transmission technology, examining along the way a range of digital platforms and forms found in radio. Then Joanna Bachura-Wojtasik considers some of the effects of the technological transformation of the audio sphere, particularly on audiences and programming for them that can be described as 'cultural'. In the fourth chapter, Ana Isabel Reis focuses on radio news, drawing on a case study in Portugal to ask whether sound is still dominant or whether the development of radio websites has led to a greater focus on text and image. In turn, Paulina Czarnek's focus is on entertainment on commercial radio in Poland in an obviously convergent world of mediatisation. In a comparative study involving both Italy and Spain, Toni Sellas and Tiziano Bonini examine the practices of the content producers working on the social networking of eight public and private radio stations in those countries. Susana Herrera Damas and José Luis Requejo Alemán drill down through the chatter of social networking in Spain to explore the use of Twitter by three prominent music stations and find it is predominantly used by them for promoting their own brand, rather than to really engage with their listeners. Finally, in reminding us that the steady 'progress' radio transmission technology has made into the digital domain is a relatively recent phenomenon, Evangelia Karathanasopoulou asks if something intrinsic to the medium has been lost in the process, because of the progressive elimination of interference.

Geographies

In our second section we present nine chapters we have characterised as ‘geographies’, either of particular lands or of radio landscapes. Each one relates the medium of radio to political, social or cultural phenomena in a specific place - and, in each place, radio has a significant role to play. We visit Africa, Europe, Australasia and Latin America.

The section opens with Esther Dorn-Fellerman’s exploration of community radio in South Africa and the nature of interaction with and participation in radio stations in places where access to other media can be limited. Mirosława Wielopolska-Szymura examines issues around identity, comparing traditional analogue broadcasters with internet-only radio stations, asking whether the latter might play as significant a role in community building in Poland and elsewhere. Grażyna Stachyra considers why that country’s radio stations still need listeners to express their emotions when most of them have marginalised conversation on air because of rigorous formatting and trivialisation of content to the extent that the game show is one of the last genres to include it. Paradoxically, she concludes, it is not the prize on which the game show is focused, but the dialogue involved in winning it. In considering the motivations of community radio volunteers in Western Australia, Simon Order applies a theoretical framework of value to three stations in Perth. He finds active participation to be motivated more by selfishness than altruism, although it does bring benefits to wider audiences. Journalists working in public broadcasting for minority language communities in Scotland and the Basque Country are investigated by Irati Agirreazkuenaga, Ainara Larrondo and Koldo Meso, who observe the effects of convergence on their daily routines, professionalism and job satisfaction. Then Emma Rodero, Lluís Mas, Olatz Larrea and María Blanco visit the fictitious English village of Ambridge to explore the soundscape occupied by *The Archers* and the ways in which traditional radio soap opera can be transformed online and in podcasting. The origins, the evolution and the current status of the third sector of free and community radio in Spain are explained by Carmen Peñafiel, who identifies a range of collaborative initiatives as a response to challenges to the very existence of the sector. An historical and sociological perspective is then adopted by Carlos Eduardo Esch and Nélia R. Del Bianco, who use original survey data to propose solutions to very low levels of satisfaction with public service broadcasting among Brazilian citizens. Finally in this section, Urszula Doliwa examines religious radio broadcasting in Poland and visits a community station to ask whether engaging with faith-based audiences risks alienating others.

Histories

The third section of the book unites a collection of chapters dedicated to specific histories of the medium, be they of individual genres or of particular radio stations. Madalena Oliveira investigates the development of radio comedy as a genre which in Portugal is particularly inspired by news and current affairs stories as well as the formats in which such content is normally reported. As such, she suggests, comedy on radio represents an aural barometer of society and a critical voice of some significance in wider democratic discourse. Then, Ania Mauruschat explains the development of *avant-garde* experimentation with noise in radio art in Germany, as exemplified in the *Hörspiel* and ‘extended’ radio before and after the rise of the Nazis, and which actions contributed to the ‘liberation’ of noise research. Karolina Albińska focuses on

visualisation. Reconsidering the concepts of ‘theatre of the imagination’ and of ‘theatre of the mind’, she analyses some examples of ‘visualised’ audio theatre and advocates the further visualisation of radio drama as a consequence of radio’s role in media convergence. Monika Białek also investigates convergence, with an emphasis on the radio documentary, as she traces the blurring of boundaries between different narrative genres through the appropriation of creative production practices where once only genuine actuality would suffice. Then, Elżbieta Pleszkun-Olejniczakowa compares past with present and further examines the relationship between artistic radio, reportage and technology in the evolution of culture. Our attention to radio drama is sustained by Aleksandra Pawlik, who explores the development of radio series in Poland and the likelihood that only public radio can preserve the genre, because of the responsibility it has for maintaining high standards in broadcasting. Finally, Rogério Santos examines the contribution of Rádio Clube Português after the splitting of its AM and FM frequencies to the cultural and political life of Portugal, mainly during the 1950s and 1960s, and the station’s relationship with the Salazar government.

At the end of the book you will find biographies of the authors, written by the authors.

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Chapter 1

The future of radio is the internet, not *on* the internet

Richard Berry

Abstract

The internet, we were told, was the future of radio. The internet was going to remove the need for broadcast platforms and at a single stroke allow listeners to consume content on an open platform, free of national boundaries and complicated licences. The development of 3G, and now 4G, mobile broadband seemed to add fuel to the argument, with promises of audiences consuming radio via smartphones on the move. There is no doubt that listening online is a growing element of radio's future but it is not *the* future, at least not in isolation. More listeners are consuming radio online, via computers and mobile devices, and this raises an added dilemma, because in the online world the more listeners you have, the more it costs to provide the service, and when you add in the problems of data capping policies the argument forecasting the end of broadcasting begins to unravel.

This chapter argues that while the internet is an important platform for content distribution it is not solely where our future lies; it will be an integral part of the ecosystem but it will not replace FM or digital broadcast technologies, or at least not within our lifetimes. We should, therefore, see the internet not as a platform through which to push content but as a place to engage listeners in conversations and with added content, metadata, visuals and branded experiences.

Keywords: online, internet, multiplatform, social media, interaction, United Kingdom

Chapter 2

Radio in the new media environment

Stanisław Jędrzejewski

Abstract

Today, two mediamorphoses are occurring simultaneously: a transition to digital and a transition to information technology (IT). This applies to all aspects of broadcasting: collection and storage, processing and distribution. All now use digital technology in the context of convergence of traditional radio and television, telecommunications and IT. Radio, television, phones and computing all share a number of common characteristics. This technological revolution is so profound that we are talking today about the twilight of the 'old' print and electronic media and the emergence of the 'new'. The critical point in the evolution of the newer media and dissemination via the internet was in the 1990s, because it is the internet - a medium, yet also a powerful information resource – that lies at the heart of the new realities of media and the technologies underpinning them.

For radio broadcasting there is no unique and inevitable future which can be predicted in advance. We can, however, identify trends and tendencies, as a snapshot of the development dynamic. Currently, technology is one of the most important determinants of the development of radio. This chapter considers the possibilities available to radio broadcasters in these evolving circumstances.

Keywords: radio, technology, digital radio, web radio, new media, Poland

Chapter 3

Radio days (are now). The radio marketplace of innovation in the context of audio-visual culture

Joanna Bachura-Wojtasik

Abstract

In recent years the technological transformation of the audiosphere has taken place in the context of modern audio-visual culture. However, a discussion of issues concerning the modern audiosphere cannot be limited to technology alone. This chapter considers the impact of this technological transformation on the arts, artists and audiences. Since the 1980s, Maryla Hopfinger has been emphasising that the revolutions taking place in contemporary culture, especially in the area of art and social communication, have affected audiences, who are described as active participants in culture. In this digital age the participation of the audience in the creation of many cultural texts is undeniable.

This chapter examines several cultural audio texts produced by European radio broadcasters which bring together tradition and modernism at the level of content or form. These include the radio drama series *One Minute Short* (The Netherlands), which won the festival Prix Europe 2012, the *Possible Conversation* radio-play series, (Sweden) which featured imaginary discussions between ordinary people and grand politics about global issues, *Narrenturm* (Poland), an audiobook produced as a radio play and the show *Formiddagen med Rebecca og Johanne* (Denmark), a radio novelty directed at a particular audience group, children aged three to six. Online audio projects such as *Hackney Hear* (UK), *Radioortung* (Germany) and Docusound (Italy) provide additional examples of the convergence of different forms of communication.

The strength of radio in today's media-dominated world will become evident, as will the continuing interest of audiences, who can be seen as active participants in culture. Today radio exists alongside other modern media which can function online with images and text. In spite of this, however, radio will never become television, although we already see examples of 'enhanced radio', 'resilient radio', or 'radio beyond radio'.

Keywords: artistic radio, radio drama, radio innovations, technology, Poland

Chapter 4

Radio news on the internet: is sound still dominant?

Ana Isabel Reis

Abstract

Radio on the internet is no longer just something to be listened to. It has become part of a hypermedium, where diverse elements of multimedia communication found in other genres and contrasting modes of address are brought together in an interactive and non-linear narrative. It is often now more of a production for the eyes than for the ear. Nonetheless, sound still seems to be the dominant element in news on national radio station websites in Portugal. This chapter examines the journalistic content of three such Portuguese radio station websites, examining the use of sound and other multimedia elements within them. It explores over a period of five years the evolution of the use of audio, video, still images and infographics on the news pages of the three websites.

The research underpinning the chapter is part of the externally-funded Portuguese project Net Station: Shaping Radio for the Web Environment. A major concern of the project is to identify convergence of media elements and genres where it exists and to determine to what extent these elements are interrelated. Moreover, the chapter will consider whether radio stations are effectively enhancing the multimedia narrative and diversifying the resources at its disposal or missing an opportunity.

Keywords: news, internet, websites, multimedia, journalism, Portugal

Chapter 5

Radio entertainment from the perspective of convergence: Case studies of Polish commercial radio stations

Paulina Czarnek

Abstract

Convergence is a complex phenomenon which can not be ignored when talking about the nature of contemporary media. It is a significant influence on the Polish radio industry, including its commercial sector. This chapter presents two case studies of modern commercial radio from the perspective of convergence.

Competition in the Polish radio market has led commercial radio stations to use many different approaches and to create increasingly diverse content in order to reach their audiences. These include exploiting the possibilities offered by the phenomenon of convergence, which allows radio stations to gain from the experience of other media, as well as to influence and exploit them. Of course, it is difficult to predict how developments in state-of-the-art technologies might change radio in the future, but it seems unlikely that they will bring about its demise.

The chapter concentrates on the evolution of radio in the field of entertainment, looking briefly at some early examples of the genre and examining in detail two more recent initiatives which exploit the possibilities of convergence on Polish commercial radio, where entertainment is a significant part of the content. This raises a number of questions. Does entertainment radio benefit from user-generated content? How does it interact with the audience using the internet, social media and mobile applications? How do radio broadcasters combine their radio and new media content? What are the implications of the answers to these questions for the resilience of entertainment genres on radio?

Keywords: commercial radio, entertainment, convergence, visuality, Poland

Chapter 6

Masters of brand: A study of social media workers in the Italian and Spanish radio industries

Toni Sellas and Tiziano Bonini

Abstract

In the era of networked publics, social media (SM) and social network sites (SNS) transform the communicative attitudes of citizens and their interaction with mass media. Radio broadcasters have adopted social media as a means by which to interact with listeners, but they are using them basically as a promotional tool. This chapter analyses how structural factors determine the use of social media, focusing on daily production routines, professional cultures and material and organisational contexts. The methodology used is based on a qualitative approach, combining a questionnaire with in-depth interviews with the social media managers of eight public and private broadcasters from Italy and Spain. The results show that they do seem to have understood the value of engaging with listeners. However, it doesn't seem that the radio industry, at least in the Italian and Spanish stations that we analysed, have completely grasped the value of the social media managers' job. In addition, structural factors such as the dynamics of production and the lack of a consolidated professional culture for social media make the professional management of these channels in the daily routines of the stations difficult.

Keywords: social network sites, social media management, network culture, Italy, Spain

Chapter 7

2.0 in form, yet still 1.0 in purpose: A comparative study of Spanish music radio stations on Twitter

Susana Herrera Damas and José Luis Requejo Alemán

Abstract

Social media tools and platforms have been widely adopted by broadcasters seeking new ways to maintain, reach and attract audiences in a shifting and evolving media environment. The use of Twitter by media organisations has largely followed the pattern of adoption of the internet more than a decade earlier, when newspapers shoveled print copy online. This chapter examines how music radio stations have adopted Twitter. It is based on a comparative study of the official Twitter accounts of three prominent music radio stations in Spain in 2010 and 2013. While radio is considered an interpersonal medium, our analysis shows that the stations are mainly using Twitter as a one-way medium for self promotion, rather than to engage with audiences. The use of Twitter is increasingly 2.0, as far as form is concerned, yet it is still being used for a very 1.0 purpose. The stations in our study are following the same pattern of integration of earlier web technologies by broadcasters using it for promotional purposes, with very few stations using interactive features such as feedback mechanisms.

Keywords: music radio, radio stations, Twitter, Spain

Chapter 8

Ex-static but not ecstatic: Digital radio and the end of interference

Evangelia Karathanasopoulou

Abstract

Since its beginnings radio has struggled to rid itself of interference, which was regarded as a nuisance and a distraction from its message. Mainstream radio broadcasting, especially, has focused on delivering spotless, studio-quality sound, with digital technology being at the centre of recent developments. This paper argues that it is time to reconceptualise ‘interference’, to consider it not as an impairment of radio’s message but, more inclusively, as an integral part of its special texture. In a curious way, it has contributed to radio’s authenticity and its status as a medium of magic and intimacy, and in that sense it performs an aesthetic role.

Drawing upon radio theory as well as wider media and cultural studies, this paper will consider the positive functions and implications of interference as well as its connection with issues of space, both physical and imagined. With digital radio becoming ever more popular and the end of analogue in prospect, this paper argues that such transition involves a degree of loss as well as gain. Will radio ever be the same without the on-air meetings and clashes between broadcast sounds? What will *on air* mean if we can no longer detect broadcasting’s interaction with the physical space and objects around it? Is the digital domain a lonely space compared to the analogue radiophonic ether?

Keywords: interference, aesthetics, analogue, digital

Chapter 9

The participative medium: Radio in democratisation processes

Esther Dorn-Fellermann

Abstract

Radio is a resilient medium. It is still an important part of the media repertoire for the younger and more internet-oriented generations. One common assumption is that these generations are interested in interaction with media content and participation in media production. Radio is, however, open for participation on different levels. Some radio stations offer opportunities to participate in media production processes and to participate in society through the media by interacting with media content. As part of my PhD thesis I examined five community radio stations in South Africa, where radio is considered to be the most important mass medium, especially at local level. This chapter will focus on the differences between interaction, participation in and participation through the medium, as well as voluntary participation and opportunities for audiences to get involved in radio programmes. I argue that there is a greater interest in interaction with, than in participation through, the medium, especially in countries where different distribution channels are available. This is one reason why it proves very difficult for alternative radio stations to recruit staff with radio and journalistic skills and the long term commitment needed to ensure the sustainability of the stations.

Keywords: resilience, interaction, participation, community radio, Germany, South Africa

Chapter 10

Radio as an old and a new medium: Sustaining cultural identities of listeners

Mirosława Wielopolska-Szymura

Abstract

Traditional radio plays a significant role in expanding knowledge of national culture and society, and it supports cultural creativity and civic participation in the public sphere. Where it does provide some cultural output it demonstrates its most important and specific characteristics and thereby helps sustain the cultural identities of communities both large and small. To what extent can new forms of radio hope to sustain their audiences in the same manner? Internet radio, for example, is very fragmented and its audiences tend to be very diverse. This chapter will compare the formats of some traditional and some web-only radio broadcasters and attempt to resolve some important issues around them. It will ask whether web-only radio might be able to play a role in sustaining the cultural identities of audiences and in creating communities of listeners. It will also consider whether traditional radio will remain as resilient in future, if this is the age of a new form of radio.

Keywords: traditional radio, internet radio, web-only radio, format, identity, Poland

Chapter 11

The obligations of listeners in ‘expression-seeking’ radio dialogues

Grażyna Stachyra

Abstract

Historically, the presence of on-air dialogue with listeners can be viewed as the one of the first signs of interactivity on the radio. It remains the most significant form of audience participation in radio programmes. Phone-ins, game-shows, musical programmes, commentaries and many other genres treat the presence of listeners as an important element of programming.

This chapter analyses game-show, (sometimes called ‘quiz-show’,) dialogue in Polish commercial radio, where listeners are rewarded for their participation. The main aim is to discuss the context of ‘dummy’ game shows, where listeners know from the beginning that they are winners, but are nonetheless obliged to express their joy. This type of dialogue is here termed ‘expression-seeking’ dialogue. The system of turn-taking is subordinated to the underlying goal of conversation: encouraging the audience to take part in the said game show. Such ‘dummy’ dialogues could be viewed as a kind of ‘resilience’ strategy of looking for a conversation opportunity, as formatted commercial radio stations have fewer and fewer occasions to converse with listeners on air and radio itself has to struggle for the listeners’ attention in the age of mediated society (Lacey 2013).

Keywords: discourse analysis, communicative obligations, game show, interaction, Poland

Chapter 12

Narcissism in Western Australia's community radio sector

Simon Order

Abstract

Community radio in Australia is well established and an important part of the radio sector. Yet, in today's economically driven world, it sits at the bottom of the media money pile. In order to argue for community radio's continuing existence and funding in a competitive media landscape, a way of capturing its value is essential. This paper summarises the development of a theoretical framework of value for community radio from the existing literature and the testing of that framework at three community radio stations in Perth, Western Australia. Volunteer participation by the wider community in the operation of community radio has been a normative value for the sector. In particular, this chapter discusses the importance of one key finding around that value of participation in the research. Study participants at all stations frankly asserted that often, their motivation to participate in community radio sprang from a purely selfish motivation. If participants in this study perceived the value of community radio from a purely selfish motivational standpoint, the wider community benefits could potentially be considered as pure side effects. Subsequently, any attempt to argue for the wider community benefits of community radio, and thus support and funding, could become much harder to substantiate.

Keywords: community radio, participation, volunteering, Australia

Chapter 13

The strengths of radio journalists working in lesser-used European languages: Between convergence processes, specialisation and social responsibility

Irati Agirreazkuenaga, Ainara Larrondo and Koldo Meso

Abstract

The development of new technologies has multiplied the possibilities for radio journalists to enhance the importance and influence of their medium. This paper focuses on radio journalists working in public broadcasting corporations using minority languages, such as Euskadi Irratia, which is part of the Basque Public Broadcasting Corporation (EITB), and Radio nan Gàidheal, operated by the British Broadcasting Corporation (BBC). The research aims to take an in-depth look at how the routines and professionalism of radio journalists are affected by convergence processes, by content specialisation and by the concern of the journalists themselves about their responsibility towards the society they serve. In line with other studies with similar characteristics, it employs a mixed methodology incorporating mainly qualitative methods, ethnography and semi-structured interviews, and quantitative ones, surveys. The results indicate, among other things, that the more specialised radio journalists are, the more satisfied they feel in their everyday job and tasks. In the same way, comparing situations where radio news journalists work only for radio with those working for radio and television, we conclude that the bi-media journalists consider their radio product is enriched by the incorporation of television, especially with respect to the variety of sources.

Keywords: public radio, journalists, profiles, routines, Radio nan Gàidheal, Euskadi Irratia, Spain, Basque Country, Scotland

Chapter 14

Narrative elements in *The Archers*: An analysis of a long-running radio soap opera

Emma Rodero, Lluís Mas, Olatz Larrea and María Blanco

Abstract

First broadcast on BBC Radio in 1951, *The Archers* is the oldest radio soap opera in the world that is still running. It celebrated its 60th anniversary in 2011. This chapter presents an analysis of the main narrative elements of the series. It will show how different sound elements recreate three-dimensional spaces and actions, and how atmosphere depicted in the story is created. It will study characterisation in *The Archers*, paying special attention to the definition of the drama's personalities online. These characters have been born, have grown and in many cases have died as if they were real people, becoming very well-defined individuals in the minds of the listeners.

The study will also define the use of time in the series. Listeners rarely forget the events portrayed, and a timeline is available online, amongst other web content.

Finally, the podcast of the radio drama will be analysed as a relatively recent innovation. With it, it is possible to listen to *The Archers* any time and anywhere, including through a mobile device.

Keywords: radio fiction, soap opera, narrative elements, broadcast, BBC, United Kingdom

Chapter 15

Free and community radio in Spain: Waves in a global village

Carmen Peñafiel

Abstract

This chapter discusses from an historical perspective the origin, evolution and current status of free and community radio in Spain. It is a history that has led to the development of a range of different collaborative initiatives across the country. They include federations of free broadcasters, such as in Aragón, free broadcaster coordinators, such as in Cataluña, free broadcast networks as in Galicia and Valencia province, and federated and non-federated broadcasters as in Madrid, as well as a number of different approaches in Andalucía, Euskadi and elsewhere. The history of free radio in Spain has nonetheless been one of a heterogeneous movement with common goals and defined objectives. The chapter will focus on the role of these third sector broadcasters within the media landscape in Spain, where 75 per cent of broadcasters are owned by big companies, of which 75-95 per cent have national audiences.

Keywords: free radio, community radio, radio history, internet, Spain

Chapter 16

Public broadcasting in Brazil: Images and perspectives of the audience - challenges to overcome the passive symbolic and achieve social credibility

Carlos Eduardo Esch and Nélia R. Del Bianco

Abstract

One of the biggest challenges for Brazilian public broadcasting lies in changing public perceptions of such stations. This chapter will explain how an initial analysis of data obtained in an ongoing research project shows that respondents tend to have negative images of public media. At times they are in favour of the principles that should define the performance of public radio stations and television channels, such as diversity, independence and differentiation from commercial media, but which are not always followed. At other times they criticise the quality of programming and the way these stations are not simply run by the state, but are seen to be *of* the state, in that they are widely perceived as closely associated with the government. Within such a critical context, the chapter presents a discussion of the challenges facing the public broadcasting sector in Brazil, considering the complex circumstances around history, culture and economic policy that have contributed to the continuation of this ‘symbolic liability’ between media and the audience as citizens. The chapter also reflects on some possible strategies to address the problem.

Keywords: public broadcasting, Observatory of Public Broadcasting, audience, symbolic liability, Brazil

Chapter 17

Religious radio stations in Poland: A community-oriented Catholic ghetto? A case study of Radio Niepokalanów

Urszula Doliwa

Abstract

Religious radio stations take up a large proportion of the Polish airwaves. Most of them are Catholic stations and one national station is particularly well-known, Radio Maryja. In total, archdioceses, dioceses, parishes and convents have about 50 licences to broadcast. A large number of them belong to the Plus network, under the auspices of a large media concern, Eurozet. This chapter will characterise the non-commercial, local religious broadcaster existing independently of the commercial Plus network, Radio Niepokalanów and examine to what extent this station follows the model of community broadcasting within the meaning of the Declaration of the Committee of Ministers on the role of the community media in promoting social cohesion and intercultural dialogue passed on 11 February 2009 by the Council of Europe. The main research methods are observations made during a visit to the station and interviews with the managers, as well as with one volunteer working for the station. In addition, a content analysis of the weekly programme sample was undertaken.

Keywords: religious radio, community radio, Catholic media, Poland

Chapter 18

Comedy shows: Humour, crisis and the resilience of radio

Madalena Oliveira

Abstract

Being a part of many radio stations' programming, comedy shows are also available on radio websites as audio on demand. Often topical, many of these shows are based on everyday news. With a strong aesthetic sense, comedy shows are often brash as well as funny, but they can also play an important role as a barometer of social, political, economic and cultural life.

The history of comedy shows on radio in Portugal began in the 1940s. Since that time, humour has been inspired mainly by news and current affairs, not only in terms of content but also in terms of format. Many comedy shows parodied news genres. Like news bulletins, these shows normally feature an anchor who presents the comedic news. The scripts for these programmes are written in a satirical way and present a caricature of society.

This chapter will identify some characteristics of comedy shows on the radio, consider the relationship between comedy shows and real news output and reflect on the role humorous narratives may play in contributing to the resilience of radio.

Keywords: radio comedy, humour, news parody, spectacle, Portugal

Chapter 19

Noise, soundplay, extended radio: *Bugs & Beats & Beasts* as an example of resilience in the German *Hörspiel*

Ania Mauruschat

Abstract

This chapter highlights *Bugs & Beats & Beasts* (1999) by Andreas Ammer and Console to explore the development of the special German radio art *Hörspiel* through soundplay and even beyond towards the concept of ‘extended radio’. It argues that the unique openness of the *Hörspiel* as a special kind of radio art makes it possible to respond almost instantaneously to cultural and technological transformations and contributes to the evolution of the medium of radio in doing so. Consequently this soundplay was able to dramatically articulate the rise of the network society, its swarm logic, and the evolution of the medium at a time long before these significant changes were understood by a wider public. It did so by using ‘noises’ in different meanings and pushed the resilience of the medium of radio forward on three levels, aesthetic, technological and spatial.

Keywords: noise, *Hörspiel*, extended radio, network society, Germany

Chapter 20

Breaking the taboo of avisuality: When pure audio theatre is not enough

Karolina Albińska

Abstract

The tendency to compare and contrast visual and non-visual means of artistic expression is as old as radio itself. This is clearly visible when one analyses the history and the directions of the development of this ‘music box’ and the genres that were, (and still are,) broadcast through it – particularly a phenomenon called the ‘Theatre of the Imagination’ or the ‘Theatre of the Mind’. Hence even in the times when radio drama was not treated as an independent form of art, practitioners and theoreticians who created and examined radio plays tried to find elements that were common to this kind of radio programme and film – for example their methods of creation and perception. In the twenty-first century this trend has become even stronger because pictures have been physically added to the radio content. As a result the demarcation line between visual and non-visual media is very hazy.

This chapter describes the forms and existence of radio drama in both the pre-convergence and convergence eras. It discusses concepts of full and partial visualisation of the audio theatre and presents the examples of different methods that have recently been used to give Polish and British media users new media products that can not only be heard, but also seen.

Keywords: audio theatre, radio drama, visualised radio, radio with pictures, Poland

Chapter 21

Radio documentary in times of media convergence

Monika Białek

Abstract:

Convergence in the technology of radio broadcasting has already been recognised as a fact. It is clearly visible on many levels, but it can be seen within particular journalistic genres too, including that known as radio reportage. By definition, a radio reportage perceived as a sound document should present an image of reality as faithfully as possible. Recently, however, in Poland the genre of reportage has been changing. It is slowly adopting a means of expression that used to be typical of radio drama. Using actuality as sound is becoming less important than creativity and production, which was once more a characteristic of radio plays.

In this chapter we consider whether the contemporary radio feature may still be perceived as a sound document. Does this noticeable transformation into an artistic form lead to the death of what we might term ‘radio non-fiction literature’? We will also note changes to the role of the journalists – reporters ceasing to act like recorders of events and starting to create stories. They are turning into creative producers, while radio features dangerously teeter on the edge of radio theatre, presenting not just a set of true facts, but ‘a story based on true facts’.

Keywords: reportage, radio documentary, feature, radio drama, Poland

Chapter 22

What is over is (not) over: Radio as an artist and its audience in Poland

Elżbieta Pleszkun-Olejniczakowa

Abstract

This chapter derives from my research into Polish radio and focuses on artistic radio studies. I am particularly interested in radio drama and artistic radio reportage, (or features,) from the perspective of social communication. Reportage was not fully developed between 1925 and 1939 due to technological deficiencies, but reached its full potential after World War II. There is a dualism in my approach to reportage, for it is common to make reportage as a form of journalism without its being considered as art. However, radio drama has often been created within an artistic paradigm, yet differentiation of the intellectual level of the audience was important too. Although there have been changes in this area, the impact of the audience is still valid.

From 1925 to 1939 the number of radio listeners in Poland rapidly increased due to cheaper receivers becoming available and a growing interest in listening to the radio, such as in community centres, schools and factories. Even uneducated listeners bought receivers, so the ‘participation gap’, in terms of access to receiving equipment, became virtually non-existent. Radio reception has changed considerably since the medium was born, the main reasons being technological progress and intellectual growth of the audience. Hence, I treat them as a cultural subgroup. The chapter examines a number of radio productions, in the context of changes in technology and communication, comparing the past with the present in order to emphasise the role of artistic radio in the context of cultural change.

Keywords: radio drama, reportage, technology, art, Poland

Chapter 23

Radio series in Poland: Characteristics, forms and trends

Aleksandra Pawlik

Abstract

The central focus of this chapter is radio series, a genre at the crossroads of high art and popular culture. Firstly, it considers the distinction between radio series and the older, more popular genre of artistic radio entertainment – the radio drama. Attention is drawn to the fact that Polish academic discourse seems to ignore the notion of ‘radio series’, as theoreticians and radio practitioners tend to use the imprecise and currently meaningless term ‘radio novel’. The beginnings of radio series in Poland are traced back to the productions broadcast between the World Wars. The chapter then discusses the significance of radio series for various radio stations, taking into account the three major sectors of the radio market broken down according to the form of ownership (public radio, commercial radio and social radio, including religious and academic radio stations). Following the examination of the meaning of radio series for each of these sectors, the chapter attempts to characterise the two most popular types of radio series, namely the radio family saga, (represented by the oldest radio series which are still being broadcast: *Matysiakowie* and *W Jezioranach*,) and the mini-series, represented by a few new productions of Polski Radio. This analysis pays much attention to two phenomena in particular: the manner in which the poetics of the radio family saga are governed by the classical rule of the three unities, (of action, time and place,) and the highly individualised features of particular mini-series.

Keywords: radio drama, radio series, radio novel, Poland

Chapter 24

‘Always on the air, always with you’: Rádio Clube Português in 1963

Rogério Santos

Abstract

The slogan ‘Always on the air, always with you’ reflects the continuity of radio transmission during all 24 hours of the day from 1963 of Rádio Clube Português on its AM frequency. The radio station also launched separate and quite independent FM programming, with a new generation of producers and announcers. The slogan has provided the inspiration for this chapter, the principal objectives of which are to look at the great innovations of 1963, at the actions and careers of the principal agents, the announcers and producers, and their programmes, while also contextualising the changes that took place. As early as 1963, there was a separation of types of radio programming: the most popular Portuguese music programmes with two announcers, male and female, short-three minute newscasts every hour and a lot of advertising as the AM programming, with Anglo-American music and programmes sponsored by companies on FM. Throughout the 1960s, Rádio Clube Português was the most important radio station in Portugal and its programming won large audiences of young people, to whom the programme *In Orbit* would become very special.

Keywords: producers, FM, Rádio Clube Português, Portugal