ABSTRACTS

Parallel sessions
(Booklet – electronic version only)
This book brings together the collection of abstracts approved for presentation at radio evolution congress. It was prepared using hyperlink tools. So to read an abstract you only need to click over a title and you will get the summary of the presentation. This booklet is organized according to the parallel sessions programme.

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Full papers will be published in an eBook after the congress.
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Measuring Community Radio Audiences

Lawrie Hallet

For a number of reasons, professional audience measurement as carried out by Public Service and commercial radio broadcasters is inappropriate for Community Radio services. Not only is there the issue of the high costs involved, but more fundamentally, there is also the problem that such approaches are rather 'granular' (with a tendency towards inaccuracy when measuring smaller specialist services). Moreover, professional audience surveys tend to focus only on the quantitative measurement of audience size, rather than on the qualitative elements of audience satisfaction.

This paper will use the example of the approach taken by UK Community Radio station, 'Future Radio' to obtain both quantitative data primarily through street surveys and qualitative data through on-line questionnaires, exploring why the station felt such research to be both necessary and beneficial. Showing how reasonably accurate data can be obtained on a cost-effective basis, issues of accuracy and practical difficulties will also be explored.

Finally, the paper will examine some of the opportunities and challenges raised by the changing nature of radio listening and interaction brought about by new methods of consumption such as Internet streaming and mobile 'smart-phone' applications.

Do they know what’s happening? Broadcasters’ attempts to reach young listeners

Peter Lewis

The paper will examine the assumptions being made and the various strategies being used by British broadcasting organisations as they try to reach the ‘mobile generation’.

The assumptions include

(1) radio is still the primary source for new music discovery
(2) radio offers a unique listening experience compared to on-demand audio
(3) young listeners can be reached and recruited through digital internet means and by smart phone apps
(4) the ‘young family life stage’ is the moment when listeners can be won back to radio.

Interviews with BBC Radio 1 audience research staff and with the Radio Advertising Bureau will provide data which will be compared to a research undertaken by the author with university and school students. Preliminary findings of this last suggest that the broadcasters are over-optimistic and that social media, Spotify and downloads provide the main supply of information and music, a trend noted by Albarran et al’s study in the USA. The discussion will
be set in the context of young people’s media consumption as studied by Livingstone and others.


I know exactly who they are": getting inside radio presenters" conceptions of audience. Helen Wolfenden

Since Horton and Wohl’s (1956) recognition of the para-social relationship, there has been an interest in understanding audiences beyond commodification models. But while the relationship has long been named, little is understood about the process from „inside“ the presenter experience: what audiences mean to presenters, how the relationship is constructed and becomes real in the absence of face-to-face contact and when, for the most part, the presenter can only know the audience as an abstraction or a projection.

Talk radio success is defined by achieving a sense of “connection” to audiences in their everyday context. To achieve this, presenters are required to actively construct and reconstruct a self before an imagined audience. In a sense, this self creates an audience, constituting it through the relationship with the presenter. At the other end of the process, the audience does not merely „consume“ talk. They are an active participant, whether internally dialogic, or in direct communication via phone-in (talkback as it is called in Australia) and the newer technologies of text messaging and social media. These connections facilitate a relationship where the broadcaster is actively eliciting communication, response and dialogue, and where these elements are actively worked into the broadcaster’s own imagination of the audience.

In radio at least, the audience and the broadcaster cannot be thought of as independent from each other, both are active in constituting the relationship. The dominant assumption is a naturalistic and somewhat simplistic position that presenters just need to „be themselves“. However, because the relationship in unseen and from the audience side, mostly anonymous, the actual processes through which the relationship is constituted are complex and have been somewhat obscure, involving high degrees of skill and experience on the part of presenters.

This paper will explore the way Australian Broadcasting Corporation (ABC) talk radio presenters construct their audience as a dialogue partner, and the way that the on-air self is managed, in line with the corporate expectations of their employer, to achieve the appropriate symbolic indicators of friendship, sympathy, companionship, disclosure and intimacy. The findings are based on interviews with 14 leading ABC radio presenters, their producers, and trainers and associates.
“Listeners lobby groups, feedback on public service classical music radio, 2003 - 2010”

Philomeen Lelieveldt

In November 2008 the Vancouver-based CBC Radio Orchestra gave its last concert. The CBC had decided that maintaining an orchestra was too expensive and no longer a core business for them. Also gradually a new “lighter” musical format was introduced to CBC2, which led to protests of listeners and musicians against “dumbing down” Canada’s public classical music radio station. The developments in Canada show striking similarities with the recent changes in organizational structure and the programming formats and programs of public service classical radio in Germany (NDR), Belgium (Klara), The Netherlands (Radio 4) and Great Britain (BBC 3).

Reorganizations in public classical radio started at the beginning of the 1990s, when public broadcasters first experienced competition from commercial broadcasters. It is only since 2003 that these changes started to threaten the core values of public service classical music radios output: respect for the integrity of the art work, the representation of the musical heritage from all pasts, the representation of contemporary national composers and musicians, and the value of live concerts. The recent changes have been legitimized by an institutional and political discourse on the needs and “secondary listening” attitudes of contemporary radio audiences.

Elaborating on Jen Ang’s critique (Desperately Seeking the Audience, 1991) of the “institutional point of view” of audiences, which depends heavily on the output of audience research techniques, the goal of this paper is to unravel the facts and myths in the current institutional and political discourse of radio audiences. I will construct an alternative perspective on the specific needs and identities of classical music radio listeners by analyzing listeners’ contributions to the websites of classical music radio pressure groups in the Netherlands, Great Britain (FoR3) and Germany (DasganzeWerk). This will be supplemented with the results of interviews with classical music radio professionals (music staff) about their practice-based knowledge of their audiences.

The introduction of music research into UK commercial radio

Tony Stoller; Emma Wray; Hug Chignell; Sean Street

When legal private radio was introduced in the UK in 1973, it was operated by small, independent and wholly local companies offering a mix of popular records, speech and specialist music output. Each station was required by an intrusive regulatory regime to provide a mixed musical diet chosen within — and nominally to suit — the tastes of its locality. In practice, this meant that playlists for the daytime popular music output were chosen without any significant recourse to research data. That might by done by a Programme Controller acting alone, or by and with a specialist Head of Music, or by a committee of the music presenters themselves. They had access to sales charts, national or in some instances local, but the choice of music in the Seventies was predominantly as explained by its leading music programmer:

“our most listened to programme was the Saturday morning Capital Countdown show which was the “top 40” we made up ourselves on Friday afternoons and which served as the station playlist. No research, just professional judgment.”
From the mid-1980s the idea of researching the music which was to be played was introduced from the USA and especially Australia, where it was commonplace. This came about partly through the emergence of embryonic radio „groups”, as early moves began towards consolidation of ownership. Once consolidation and networking accelerated, following the statutory relaxations in the 1990 Broadcasting Act, music research quickly became the norm for major companies and groups. Computerised preparation of playlists using those researched tracks, chiefly using the Selecta technology, revolutionised the programming offer of commercial radio in the UK. So also, the methodology of auditorium testing via the telephone was central to the creation of the all-new playlist concept which emerged in the early to mid 1990s.

Current academic research on the uses of music research in the UK is limited. Using contemporary accounts and the newly-available files of the regulator, the Independent Broadcasting Authority, this paper will describe music research in UK commercial radio, deploying also original interviews with the key players – including Mike Powell of RDS, Steve Orchard of GWR and Charlie Cox of DMGT. It will examine the audience research data to establish the correlation (if any) between the use of researched music and audience growth, and will evaluate the significance of music research in the new direction taken by the medium in the 1990s onwards, once it was freed from its statutory local and public service obligations.

**Internet radio as a means to construct communities**

_Agnete Suhr_

This paper deals with new possibilities of constructing and strengthening communities via Internet radio as a format. It is a result of an anthropological fieldwork at the Danish Internet radio, *Den2Radio*, and among the listeners of *Den2Radio*. The station can be classified as an un-political and non-commercial radio focusing on issues concerning culture and society with 30 employees and about 10,000 weekly listeners. The employees are former professional broadcasters who now work pro bono, putting together pre-recorded programs that are broadcasted once a week. But in a society where the flow of information and news is constant what is the interest and the appeal to both the radio producers and the listeners of this kind of alternative radio? What is the relationship between the radio producers and their listeners? These questions are the starting point of the anthropological investigation on which this paper is founded.

The paper takes the reader behind the scenes and into the radio studio while recording. It follows the sound as it changes materiality in the many steps from the taped recordings, through the edited and compacted files uploaded to the Internet and finally to the output of radio sound in the listeners’ homes. The paper also takes the reader into the private homes of the listeners and in to their private soundscapes to investigate the listeners’ experiences of the radio sound.

The radio producers and the listeners do not share the same space or time because the recordings take place in one space and time and later the edited recordings go out to the
listeners as radio sound in a different space and time. Thus, we arrive at the question: what brings these actors together through the radio sound? The paper proposes that, even though the radio producers and the listeners may not share the same space or time, they share the same ideology and identify themselves with a certain radio tradition. They distance themselves from other types of media communication and make a virtue of the in-depth journalism and the slow pace of the programs compared to other stations. By means of the Internet the radio producers are given a ‘voice’ in society and the listeners describe the alternative radio practice as an oasis in the media world. The paper concludes that the radio process, which includes the practice of both the radio producers and the listeners, is a renewal and a clarification of the values of the radio producers and the listeners on which they base their community. Thus, this paper illustrates an example of Internet radio constructing and strengthening a somewhat small community in the Danish society.

Free, Pirate and Community Radios – the identity representation on alternative radio broadcast in São Paulo/Brazil

Eduardo Vicente; Júlia Silva

This paper offers an up-to-date scenario of alternative radio broadcasters in São Paulo and its bonding to different identity groups (ethnical, religious, national, local, political or of any common issue). The example given herein is a detailed description of Radio Heliopolis (87.5MHz), which one may call the most important broadcaster of its own type. We are defining as “alternative” both the illegal FM radios and the legalized ones, classified as of the Community Radio Law created in 1998.

São Paulo has 11 million inhabitants, which grows up to 19 million people if we include the whole metropolitan region and its cities. There is no safe data on the amount of illegal radio stations on the city. As for the Community Radios, according to data acquired in April, 2011, they are 25. According to the Brazilian Law, community radios operate in low power and with a restrict coverage (up to 1-Km radius). They can be created only by non-profit communitarian foundations and associations, located in the same area they are intended to operate the station. The Community FM must operate on frequency 87.5MHz in São Paulo, that is, the first channel on FM dial.

São Paulo also counts with some public and educative broadcasters, but they are far from representing somehow the city’s cultural diversity, or to accomplish the identity demands of the city’s population, especially regarding to the periphery inhabitants (what generally concentrates the poorest population).

Besides a brief overview of the alternative radio broadcast scenario in São Paulo, this paper intends to offer a brief profile of some radio stations, which we believe will help understanding the different social groups these radios represent. A previous survey indicates to the existence of religious radio stations (Pentecostal Protestants as a majority), immigrant-connected stations (especially the great number of illegal Bolivian immigrants living in the city), stations created by university students, by political militants (almost ever connected to a left-sided opinion) and, mostly, radios that are connected to slums and periphery quarters of São Paulo.

The most known of Community Radios in São Paulo is Heliópolis, which will be analyzed during the presentation. Named after the slum it is located, the station was created in 1992
and initially used only two speakers located on a street of the neighborhood to broadcast its programming. The radio had to change its frequency sometimes and if even had been closed by authorities, nevertheless it always got back to activity. In 2008, Heliópolis conquered a definitive authorization for operation.

One of Heliópolis goals is to promote the citizenship and to hunt the community improvement of quality of life and development (divulgating social projects, job announcements and opportunities, technical courses, etc.) (http://www.heliopolisfm.com.br/).

Radio and Portuguese identity consolidation: critical assessment on ERC’s initiatives

Mariana Lameiras de Sousa; Helena Sousa

Though identity can be fostered through various mechanisms, media play an important role since they act in the public sphere and have a public impact in society. Radio broadcasters are part of this process, not only if one thinks about private operators but also if we consider the public service concessionaire. In Portugal, public service broadcasting is exercised in three radio stations (called Antena 1, Antena 2 and Antena 3) and they must pay particular attention to public interest matters. Having that in mind, legal imperatives of language and culture promotion are specially focused. However, private broadcasters also must follow such duties. The idea of somehow seeking Portuguese identity reconfiguration can be appraised through premises as those of the establishment of a system of quotas for Portuguese music broadcasting.

The main purpose of this work is to examine legal obligations in terms of identity reconfiguration applied to radio broadcasters and their actual pursuance in the state media regulatory entity perspective. In Portugal, the regulation of media content and conduct is under the responsibility of an independent administrative organism called Entidade Reguladora para a Comunicação Social (ERC). Along this article we develop critical considerations regarding the relationship between legal demands and actual performance of the regulator in matters of language and culture promotion fundamental to foster the Portuguese identity and cohesion in the radio sector.

The state media regulatory entity has several legal duties on issues related to the Portuguese identity reconfiguration and/or reinforcement. Also the Radio Law (Law 54/2010, of 24 December, 2010) specifically determines, as outlined in its article 6, principles of national cohesion and language as well as culture promotion. Bearing in mind the Portuguese legal framework for the radio sector and for the state media regulatory entity, both in the Law that creates this organism and in its Statutes, we propose a critical scrutiny of the regulator’s actions in order to achieve these goals. Moreover, legal enforcement is also given to the encouragement of the adoption of self and co-regulation’s mechanisms as well as cooperation between radio broadcasters. Indeed, there are manifold legal and statutory requirements on this matter to which operators are subjected when performing their mission. Consequently, as ERC has competence to regulate their activity, its specialized departments develop daily tasks to assess compliance with rules as well as the Regulatory Council plays a crucial role regarding forms of punishment in case of misconduct. On the other hand, long-term supervision is also materialized in annual Regulatory Reports given to
the Assembly of the Republic. This article deconstructs radio broadcasters’ activity having in mind a regulatory approach on behalf of legal imperatives in terms of identity, language and culture promotion, trying to answer some questions: What is expected to radio broadcasters to do? What legal imperatives do they have to follow? Do they actually follow them? How does ERC behave in this matter? What kind of intervention does ERC develop?

Rethinking Community Radio in Slovenia, the case of Radio Cona

Mojca Plansak

The development of community (radio) media links up with many of the leading issues in social sciences and the cultural sphere in the 20th century - issues concerning a categorical differentiation between the state (media policy) and civil society. Furthermore, the questions regarding the balance between the role of technology, economics and public opinion in determining social developments; the mechanisms of political democracy and the role of public debate; questions of community integration and culture; issues of paternalism and social order and control and the relative weight given to private vs. public ownership in capitalist societies, all come together in the study of community media/radio.

To be able to understand community media, one has to represent both their connecting and differentiating/distinctive bonds. Not in the sense of one, single narrative, but in the sense of their plurality, openness, and heterogeneous quality. The article will show what the actual role of an online community radio (Radio Cona, based in Ljubljana) in Slovenia is. Namely, the characteristic of Radio Cona is employing artworks communication technology to locative media and to placing events in the artistic and social contexts. Through a series of FM and online broadcasts and the formulation of a Radio Cona platform, the project thinks the use of the radio-frequency space in the artistic and broader social and cultural contexts. Radio Cona works as a platform for processing, producing, and exhibiting contemporary art projects that can be distributed by radio. Its program also comprises accompanying events such as talks, panel discussions, guided tours of exhibition projects, with an important part being Radio Cona’s own sound-art projects and soundscapes.

The article will show what Radio Cona means for their creators; and on the other hand, what they mean for their recipients (the listeners) and artists that are or have been involved in the project. The article will, on the one hand, explore the real influence of the Radio Cona on the cultural environment in Slovenia on the other hand it will look into the depth of the social and cultural participations of the artist themselves.

This article will also give an insight of some of the issues that concern community media (in this case Radio Cona) in Slovenia in the terms of new policy making media law, which is excluding the basic possible financial stability and in terms of constructing the belonging to specific cultural, artistic group within and for the particular radio project (Radio Cona).

Radio, Citizenship and Social Identity

Valquíria Guimarães

The present paper looks into the questions of citizenship, identity and the media, namely radio. With industrialized societies, the development of capitalism and present social complexity, people have ceased to have direct contact with facts. Nowadays they depend on
the mediation of the media that have become a sort of cognitive extension of men and women. According to Mills (1981: 367) the media enables new identities and aspirations as well as new behaviour models.

Journalism and the media have gained a quite relevant social weight on the social construction of reality (Berger; Luckmann, 1985). It’s through them that social questions are put up for discussion. By treating the news as a form of knowledge, Robert Park (2009: 43) has claimed that news, more than informing, orient the public. The circulation of news determines the extent of participation of the elements of society.

The media, namely through journalism, can contribute for the development of society through the diffusion of information, promotion of debate and opinion. In this way they can collaborate in the construction of citizenship through educational and informative actions that direct the individual to reflection. Radio, the media that pertains to this study, has triggered important changes in the twentieth century’s mass society. Its appearance has consolidated the media by glimpsing countless possibilities for vehicles such as live reporting, for example. Radio enlarged itself and became universal. All over the world, radio is still the widest diffusion media, according to the UNESCO (apud Klöckner, 2008: 32).

Technologic accessibility and portable receivers, as claimed by Paula Cordeiro (2010: 50), have conferred and still confer today a major importance to radio, especially in poorer and illiterate countries. Radio holds cultural influence and social intervention power. Research reveals its important contribution, especially on what regards local experiences where more direct and specific interests of the citizen’s public life are manifest. According to this perspective radio appears as an educational tool and the research conducted on this respect have preferentially taken place within the scope of communitarian communication. Cordeiro (2010: 61) states that the radio has an active participation on the construction of social meanings, precisely through its strong presence in the audience’s daily life. Vera Lúcia Raddatz (2006: 1) corroborates Cordeiro’s thinking and sustains that radio is the media that is closer to the citizen.

In face of this perspective a survey was conducted in the city of Palmas, the capital of Tocantins State, Brazil, involving 600 women. To diagnose the main themes that interfere with the quality of life of these women and to assess radio as a vehicle for the promotion of that discussion, feminine identity and citizenship, was the objective of the survey. The outcomes have enabled the confirmation of the potential of radio as a facilitating vehicle in critic formative awareness and in the social and political awareness of women as it constitutes a large audience vehicle for this public.

| TECHNOLOGY | RADIO, THE CHALLENGES OF WEB 2.0 AND SOCIAL NETWORKS (1) | ROOM 18 |
|-------------|-------------------------------------------------------------|
| 14-September, 14h30 – 16h00 | The on-line versions of public broadcasters in Spain: between interactivity and creativity | Carmen Peñafiel |

1. Subject of investigation
With an estimated audience of 21 million listeners, radio is currently the second medium penetration after television, almost half of this hearing is for music radio stations but satisfying to the audience and take a dial place does not easy task. In this sense, the online music radio has responded positively against the approach that Spanish conventional music radio was trivializing. The information technology and telecommunications have enabled the consumption and innovation in the use of the radio. The new possibilities of Internet and digital radio have encouraged interactivity and direct participation of listeners. The radio, increasingly, is within reach of technological possibilities to enjoy a radio on demand.

Podcasting is an intelligent technique that allows you to customize music listening, determining and playing the songs and formats that a profile of audience wants to hear, but it is not unique. Internet is established as a different broadcasting form, offering ability to access database to programs and design their own radio offering at the time and place that listener want, becoming a radio on demand offer. Listen to radio on demand via Internet is a trend that is consolidated against conventional listening is gaining adherents and drawing their own space. On-line versions of music stations their way on the network.

But, Internet radio stations respond to new paradigms or otherwise are mimetic of conventional stations? Encourage innovation and creativity?

2. Methodology

In order to analyze the matter in detail will visit on-line emissions from different Spanish public radio stations are changing their paradigms in order to find other alternative schemes to conventional music listening. So, to create a model that ensures maximum fidelity of audience, predominantly young and literate as a digital native. We will look at those websites that highlight the presence of creative spaces, different and innovative and where we can find and describe the different types of Internet radio listener participation. In this way we will respond to the two hypothesis of this study: 1) music stations on the network with a large dose of creative and innovative production non-linearly 2) these areas of music radio on demand are an opportunity for active participation of musical communities through programs, videos, contests, games and social networking presence.

3. Universe of the investigation

We’ll study different types of public music radio on-line:
- Radio3 and Classical Radio (RNE, statewide public radio)
- Ritmes.cat (Catalunya Radio, regional coverage Catalan public radio)
- Eib music and Gaztea (Eusko Irratia, regional coverage Basque public radio)
- Flamenco Canal and Fiesta Canal (Canal Sur Radio, regional coverage Andalusia public radio)
- RG Music (Radio Galega, regional coverage Galician public radio)
- SIRadio (Radio Nou, regional coverage Valencia public radio)

We discuss about their broadcaster Internet radios, podcasts and spaces devoted to different musical genres (classical, concert, cultural, electronic / experimental, hip-hop/funk, jazz, blues, world music, radio formula, rock / pop).

We’ll see what the audience participation: develop favorite movies list and share it, participate in contests and win prizes, live discuss with others programs by Internet,
subscribe to newsletters or channels programs; audio on demand (featured, most listened, news), blogs and social networking presence, etc.

4. Summary of results
Among the first results after observation of the music public radio websites of Spain, we can note that:
- The radio interactivity is not new
- The arrival of Internet has multiplied the possibilities that have the audience to contact radio.
- This has given rise to new participatory approaches such as, e-mail, chat, sms, forums, virtual meetings, surveys, blogs, podcasts, websites, or inside YouTube and/or Facebook, Twitter, Tuenti, etc.
- These arrangements are being preferentially incorporated by music broadcasters and aimed young audiences, given their penchant to changes and new technologies.
- New developments in sound expression and multimedia give way to interactivity, searches and links within the radio station websites.
- They are spaces that represent a clear alternative for those seeking more than music ...
- These are programs that can be downloaded in MP3 format, on mobile, IPAD, computer, next-generation televisions, video game consoles.

Sharing and retweeting sounds – The relation between radio journalism and social networks

Luis Bonixe

Radio news is still important, but not as it was before. Today, a consumer that seeks for news have a wide range of subjects, formats and channels whether it concerns television, printed media or the Internet (websites, social networks, blogs). We access news in multiple formats and multiple platforms.

Radio all over the world is adopting various forms of multimedia convergence in order to deal with this new multiplatform media environment. Radio news is present in Internet, in cell-phones and, in the last years, has started to use the social networks.

On the other hand, journalism is seeking for new ways and formats in order to adapt to new technologies and thus continue to position itself as a window to the world, despite the emergence of other forms of journalism, such as citizen journalism.

In the digital age, news consumer has changed, and became a social experience: people share the news, instead of just receiving it, as it was before.

The question is: What is the role of the radio news today?

In this paper we intend to analyze the relationship between the Portuguese radio news and the social networks, especially Facebook and Twitter.

Starting from the perspective that considers that radio in nowadays is a multiplatform medium, our aim is to understand and reflect how the Portuguese news radio is using the social networks to disseminate the journalistic contents.
We analyzed the Facebook and Twitter of the three main Portuguese radio news: the public radio service, Antena 1; the catholic radio, Renascença and the commercial radio specialized in news, TSF.

The study examines the use of multimedia tools, the presence of comments, the user generated content and the hipertextuality used in the messages on Facebook and Twitter.

The paper concludes that Portuguese radio news includes the social networks in their strategy for the future. Facebook and Twitter are both useful platforms to disseminate news and promoting the interactivity with the users, but the traditional radio is still the center of the production.

A Historical Perspective on the Importance of Listener Feedback: From Letters to the Station to Posts on Facebook

Nelson Ribeiro

Since the emergence of broadcasting listener feedback has played a relevant role that influences programming decisions. Listeners have been writing to stations since the early 1930s to comment on technical matters, programme content, announcers and other issues. Traditionally this feedback reached the stations through letters although commercial radio did adopt other means of assessing the listeners’ opinions on the content that was aired, namely through auditorium music tests and call-outs (Hendy: 33).

In the last decade, radio has entered a new phase with feedback being received online. According to Lind and Medoff (1999), by the end of the 1990s most of the contact between listeners and the stations occurred through e-mail and today it is common for stations to interact with their listeners through their own websites and social networks.

While the means used by listeners to send their messages to broadcasters have suffered significant changes over the decades, has the content of that feedback also changed significantly? To which extent is the digital environment affecting the feedback produced by radio listeners? Moreover, by facilitating the communication between the producer and the receiver, are the new technologies putting an end to what Adorno (1991) described as passive audiences?

In order to answer these questions, the proposed paper will present a historical account of how listeners expressed their opinions on broadcasting from the early 1930s to the present days. Based on archive research and on the analysis of the posts on Facebook, the paper will present the main themes of listeners’ correspondence with radio stations operating in Portugal during the 1930s (the birth of professional radio), the 1960s (emergence of television) and the 2000s (emergence of the internet and new media).

Although many texts have been written on how technology is changing radio broadcasting and the relationship between stations and listeners, there seems to be a lack of research on the content of the feedback provided by those who listen and interact with the stations. Therefore, the originality of this proposed paper is that it will focus on the content of the messages generated by listeners analysing both letters to the stations and texts posted online.
**Doing Radio in the Age of Facebook**

*Tiziano Bonini*

This paper starts from the hypothesis that social media are the prosecution of radio by other means and the aim of it will be to focus on the changes occurred to radio since it started to mix itself with social media, in particular Facebook. How deeply are the changes in the relationship between radio producers and listeners? The paper will start from the first theoretical reflections on radio by Bertolt Brecht and Walter Benjamin to link them to the new producer/listener' dialectics made possible by the hybridisation between radio and new media. The first part of the paper will try to build a theoretical frame within understanding what does it means doing radio in the age of such social media like Facebook. Facebook is a dramaturgical medium (Westlake 2008): it has something to do with Goffman' theory of stage-performing behaviour (Goffman, 1959), since a lot of people’s activity on FB is about transforming their own lives into suitable narratives for the audience of their “friends”, and it has something to do also with storytelling. The second part of the paper will analyse the cases of three/four italian radio programmes which have developed a deep interaction with their listeners through Facebook. We will conduct a quantitative observation of the social media activity of these programmes over an entire week and eventually show the different social media strategies undergone by the programmes selected and their different dramaturgical relations with the listeners.

**Narratives | New Radio Genres and the Creative Power of the Sound | Room 16**

14-September, 16h30 – 18h00

**Changes in Patterns of Contemporary China’s Radio Programs - Taking Helping Each Other in Beijing as an Example**

*Cao Lu; Meng Wei*

In 2009, Beijing Radio launched the program of *Helping Each Other in Beijing*. According to the positioning of this program, everyone should be willing to help other people. This program applies a live and interactive pattern, using SMS, QQ, Internet forums and several other methods to achieve the interactive communication on a multimedia platform. For a period of 37 days after the starting of *Helping Each Other in Beijing*, Radio Beijing received more than 3,300 messages calling for help. 2,970 of them got response. *Helping Each Other in Beijing* achieved a remarkable result in terms of listening figures.

From *Helping Each Other in Beijing*, the program’s content, hosting style, advertising pattern, application of new media technologies, social impact and other perspectives, this paper carries out an analysis to discuss the pattern and present situation of China’s current live and interactive programs, which are also compared with the patterns of other types of radio programs in China. In addition, this paper also discusses the significance of radio in terms of establishing a social interactive discourse platform with equal communication in developing countries.

**The French highway radio : a model for to-morrow’s service radio?**

*Charles Dargent*
Unique in the world, the French drivers' radio, which covers 9000 km of motorway, is celebrating its 20th anniversary. New, service oriented, and highly technical, it is especially concerned by current technological changes.

I. A unique high-tech and segment-specific radio

1.1 From a legal standpoint, the highway radio was allocated a specific frequency by the Regulation Authority (107.7 MHz).

1.2 Technically, it is based on a unique system: isofrequency through synchronization, which allows reception without the need to change frequency all along the journey, including locally-relevant information by way of local decoupling, a world premiere. It also uses RDSTA and EON-TA, a first generation digital technology.

1.3. Programs give priority to traffic information, 24/7. Updates are made by specialized journalists that source information directly from highway companies traffic control centres. A very high level of rigour is required from these speakers as they play an important role in users' safety, and talk from a remote studio to on field users. Programs are globally designed to match the expectations of the audience. More than half the highway users in France only drive on highways once a year (for summer vacation), and they feel it is a hostile and stressful environment. Highway radios not only provide them with an information service designed to make their trip more secure (no delay, no accident), but also bring psychological safety. The programs feature content about safety and driving rules, automotive systems, experts' editorials, information about food and catering services, cultural and tourist programs in relation to driven-by regions, and driving-adapted music.

II. Current technical evolutions.

What future? The fast pace of change in telecom technology is directly affecting highway radios.

2.1. Second generation RDS opened the way to TMC (traffic message channel), which allows reception of simple traffic information delivered as graphic, text or audio in the language chosen by the user. TMC dynamic guidance now comes increasingly with GPS guidance on new cars and receivers.

2.2. The possible transfer of analogic to digital terrestrial broadcasting will allow carrying together highway radio programs and TMC-like messages.

2.3. As a complementary service to drivers, especially useful before departure, highway radio stations have developed websites that offer coloured traffic maps, as well as additional data, such as webcam videos and traffic forecasts.

Today, all mobile phone operators deliver maps and qualitative and quantitative data to smartphones through IP, but not (yet) live audio programs with acceptable cost and quality. Such data banks offer information similar to enriched TMC messages and part of websites data, but are unable to do the job of professional journalists as far as safety and psychological coaching are concerned. Because their experience already mixes pure studio tradition with new services offered by digital technology, the French highway radios should succeed in totally switching to digital through DTB or directly IP, in the short or the long run. They might even be considered as a model for to-morrow's service radios in Europe.
Between 1995 and 2007, the modulated frequency of the city of São Paulo enjoyed a relevant transformation. The band, known for playing mostly music for young, was gradually occupied by radio stations that broadcasted (in part or entirely) the news programming of AM radios and, later, by new radio stations exclusively of FM that broadcasted news and services delivery. In 2011, this change has deepened with the opening of radio Estadão/ESPN. The phenomenon changed the profile of the dial of the city and created a band (from 90.5 to 102.1) that now marks itself for broadcasting basically news programming. The present research tries to understand this process and to know better the new audience that was born, too.

Since the late 80s, the first station licensed to broadcast in a language other than Portuguese has played a part in constructing the touristy region of the Algarve as what some perceive to be “Britain’s extra province” (Wuerpel 1974 cited in King 2000: 65). Along with the English language local press, it has been producing an alternative micro-public sphere (Dayan 1998), grounded in the Algarve and placed comfortably within the Portuguese mediascape alongside satellite, print and online UK-based media options. “Following the” social life of radio broadcasts, to use Marcus’ (1991) metaphor, an ongoing research attempts to ethnographically explore how radio is entangled in processes of (re)construction of cultural identity of the selfdesignated “expatriates” the station particularly caters to.

Drawing on the field of Media Anthropology (Askew and Wilk 2002; Peterson 2003; Reis 2006; etc), this paper explores how radio may be conceived as sets of both products and practices (Spitulnik 1993) contributing to the production of a locality (Appadurai 1996) marked by the presence of “lifestyle migrants” (Torkington 2010).

On the one hand, advertisements and features in english punctuating a bilingual broadcast accrue to the UK geared top chart and the “golden oldies” shows to secure the station’s broadcasts as soundmarks of the region. Indexing the needs, interests and occupations of a target-audience, they also fuel tourism, “expatriate”- oriented markets and ultimately local development while situating the locality among particular neighborhoods (Appadurai 1996). On the other hand, building on the recent recombinatory, distributional and archival possibilities, production and consumption geographies are reconfigured transcending borders and intensifying relationships. Shows sent from abroad add to music dedications and nostalgic phatic messages similarly materializing the presence of people who, from a distance, reflect and express personal connections to the Algarve as they move through complex and porous categories of tourist, visitor and resident (Torkington 2010; O’Reilly 2000; King et al 2000). They play into an active social life symbolically connected to the UK but grounded in personal trajectories and aspirations oriented to engaging with the Algarve as “home”.

Accounting for radio in this way, we hope to not only cartograph a mediatized space (a discursive forum and a field of social relationships) relevant to migratory dynamics and
sceneries (Silverstone and Georgiou 2005) but also raise questions and find clues relating to how radio may play into the construction of belonging of lifestyle migrants. Ultimately, as it becomes apparent how identifications of various kinds (symbolic, material, affective, etc) may be articulated with everyday lives in the process of bringing the radio to life (Echchaibi 2002), we hope to find directions in which to steer the research: how is the production and appropriation of broadcasts telling about the strategies of social positioning and reterritorialization of lifestyle migrants in the south of Portugal?

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Brilliant Mhlanga

Radio often plays an important role in configuring social and political organisation in most African societies. It continues to shape mindsets in the endless process of state formation and nation-building. In South Africa, radio under the auspices of the South African...
Broadcasting Corporation (SABC) has emerged as an important tool for ethnic accommodation. A closer analysis of the history of radio as a vehicle for mediating nationalist pantheon and a tool for political containment, from colonial to post-colonial Africa shows ethnicity marching along as an invisible partner. It is on that note that this paper seeks to present South Africa’s management of ethnic diversity using public radio broadcasting as a state project where history repeats itself. The paper seeks to present that esoteric line of cultural continuity and discontinuity by which the history of radio broadcasting interfaces with the present social transformation processes with a view to influencing the future. It is this interface of history and the present which influences this futuristic engagement of radio broadcasting. Through these political arrangements radio plays a major role in the construction of the nation as part of the imaginary and identity by linking the historical ethnic narrative with a futuristic projection whose focus when critically interrogated presents a paradoxical case of history being repeated. Radio’s socially constructed evolution will be discussed as a policy issue; that is, its genealogy and collective usage within different ethnic groups in South Africa. Radio in South Africa has encouraged the mindset of presenting ethnicity as a ‘cultural’ form of identity around which citizens should coalesce in a bid to hold together the ‘rainbow nation.’ Munghana Lonene FM, Radio Sonder Grense FM and Phalaphala FM as case studies; their history, present arrangements and future projections as part of radio’s social evolution.

The Basque radio in the Spanish and French Radio Broadcasting Systems

Miren Gutierrez Paz

The relevance of media organizations in the constant (re)construction and development of a community, with all its elements and subtleties, is undisputed.

But for the accomplishment of those functions in any given society it is necessary to have a local group of media system in press and broadcasting. Something that is usually achieved in the case of majority languages, but it is rare in communities where there is a minority which has been “lessened” by social, cultural or political factors. In fact, the number and quality of media outlets is, among others, a significant indicator to determine the dynamism a community has in relation to its language and culture. The existence of a consolidated media system means that many social functions are fulfilled. Unfortunately, in most minority language communities it does not exist or its development is deficient.

Going further than the classical watchdog, correlation, transmission and entertainment functions, it is necessary investigate the importance that media have on the development of minority languages and, complementarily, on the empowerment of their communities in terms of shared public opinion and sphere, identity, and network of relations with majority language speakers as well.

The objective of the present paper is the study of the radio system deserving the Basque minority language community, where the total number of speakers is over 700,000 in a population of 2 million inhabitants. A Basque radio map is established. This map shows Basque is a minority Language and that the most stations are using Spanish and French over those who used only Basque languages. We also present an inventory of existing stations in Basque language and set the type of the radio station in regard to (1) the quantity, (2) ownership (private, public and social), (3) distribution and (4) potential audience.
Literature
The authors of this paper have written a book on History of Basque Radio Broadcasting (2003) and have written several articles on the situation of stations in the Basque language; this is one of the main fields of her research. Also in the Basque studies we can find papers written by the lecturers Teresa Santos and Carmen Peñafiel, who, however, focus more on the bilingual stations located in the Basque Autonomous Community.

Method
The general method of this paper can be included in the category of what is called multi-case studies (Hsia 1988), in which a basic common procedure is set up and various techniques employed to gather information from different sources in each of the cases under analysis.

Results
On the one hand, the radio map shows a dominance of the radio in French and Spanish (in the French Basque Country) over Basque-language radio. It appears the absence of commercial stations in the minority language. Most of these stations are public or social, and many of then have local coverage. For this reason, in recent years these small stations have set up networks using the Internet to join forces and be taken into account.

A new law of the Basque Government in the next months may worsen this situation if it does not set minimum quotas for use of Basque in radio program.

Radio Meanings and Social and Acoustic Identity – The Turkish invasion of Cyprus
Angeliki Gazi; Yiannis Christidis

Social identity is a clear way of constructing a coherent and stable identity. The recognition of the same through the social subjects guarantees social belonging and the individual’s identification, whereas the simultaneous recognition of his social skills and abilities allows differentiation through an evident specialization.

Turkey invaded Cyprus on Saturday, 20 July 1974. Turkish army forcing many Greek Cypriots to flee to the south. By the time a ceasefire was agreed three days later, Turkish troops held 3% of the territory of Cyprus. Five thousand Greek Cypriots had fled their homes. Under the influence by that external condition, the social identity of the Cypriot partitioned.

During that period public radio played an important role in the reconstruction of social identity of the captives through the sound. A specialty radio programme gave the opportunity to the captives to announce their personal identities through radio. The personal identity of the captive converted in acoustic identity thus radio sound became the mirror of the human appearance and the medium which reconstruct the social identity.

The individual is fright with fear of being in the mercy of the other, according to Hegel, and therefore this addiction will signal his death. Acoustic identity of the individual reduced the fear of the co-existence and the fragility of the social identity.

Regional radios in Spain: a consolidated model of identity
Carmen Peñafiel
1. Background and current status of issue
The configuration of Spain like an autonomic country since 1977, allowed the creation of regional Radio. Therefore, the 80's resulted in a quantitative and qualitative change about programming and listening to radio in Spain. Once approved Autonomy Staff, many Regional Governments decided to create their own Medias. In 1982 began working first regional Radio, and from then until today, they have growing non-stop in numbers of channels, programs and audience. First years they cover only FM frequencies and after they have also some frequencies in AM dial. Today they are not only on satellite TV platforms, even they are also in Digital Terrestrial Television (DTT) and of course in Internet.
In Spain there are different models of Radio, depends on audience coverage and radiophonic regulation:
- Local Radios (private and public-municipal-) and unlicensed radio (no license to broadcast, local coverage)
- Statewide Commercial Radios (private Radio): Cadena SER, Onda Cero, Punto Radio, Cadena COPE ...
- Statewide Public Radio: National Radio of Spain, RNE

In Spain we have performed different investigations about structure of the Radio (PRADO, FRANQUET, AMOHEDO, PEÑAFIEL, CHAPARRO, SANTOS, GUTIÉRREZ ...) but few in-deep studies about Regional Radio model. One of this, was my Doctoral Thesis, pioneer in this field (“Regional Radios and transformations of the Radio between 1980 and 1990”, UPV/EHU. Bilbao. 1992). After that, studies were performed on programming and content, audiences, cultural industries, etc. logically have included Regional Radio as an object of analysis (MARTI, VIDALES, MARTÍNEZ-COSTA, RODERO, HERRERA, MONCLÚS ...)

2. Subject of investigation
The target of our communication is to analyze the consolidated Regional Radio model in the radio structure in Spain. Some of the Regional Radio stations have already broadcasted for 25 years, a long way on the dial to determine a positive diagnosis from the viewpoint of Regional broadcasters and audience. This model of Radio wants to strengthen cultural identity and promote native languages (Catalan, Basque, Galician) through differentiated programming on commercial-private Radios and different from that offered by the state public Radio. These Radio stations have wanted to strengthen local information and have helped sell the idea of nationality or region (Euskadi, Catalunya, Galicia, Andalusia, Madrid, Valencia, Asturias, etc.) contributing to the promotion of their cultural industry. This analysis is the starting point to reflect about the role of these radios, which have had a projection of proximity to citizenship.

3. Summary of results
- Regional radio stations were created with the objective of providing all citizens of the Autonomous Communities quality public service broadcasting, according to the commitments and ethical and democratic principles, to promote and develop culture and native languages. The production and broadcasting of this service is managed under criteria of efficiency and searching to maximum acceptance by the public.
- Regional Radio stations were born with a very clear view as well: to contribute cohesion of social fabric and geographic of nationality or region.

- Regional Radio stations are a clear example of an agile radio, modern and close through different channels of programming.

- The regional Radio stations get involved in recent years a continuous process of improvement and growth: the renovation of their Headquarters and radio studios, also technological renovation of systems and equipment, to show a modern and fully digitized radio stations where their professionals working and store hundreds of programs, always under criteria of public service.

- The ranking of number of programs by contents on regional Radio are the follows: 69 news programs, 56 music programs, 48 cultural programs, 46 sport programs and 38 social programs. Out of this categories, would be those programs that have to do with health, environment and other social issues (SIERRA, 2010).

- Some regional Radio stations have been leading the ranking of audiences in their Autonomous Communities during last years (Catalonia, Basque Country).

- Regional radio stations are part of large Media Group from Autonomous Community leading strategies of integrated business.

- These Media Groups are housed in a same building all medias, radio, television and Internet, which were divided into different places. These sites remodeled or new construction have the means to rise a new scenario digital, more global and competitive.

- Many channels of conventional television and radio from these Media Groups as part of bets multi-platform. These groups promoted the availability of content through new media and new technologies such as Internet and mobile telephony, in addition to DTT, telephone, cable and satellite. The TDT has become, oddly, a leading digital media reception of the radios.

- The regional Radios also looking for components of constant interaction with the audience, serving also functions as a benchmark for quality and innovation, both through broadcast signals as colonizing Internet.

Prison radio in Poland as a medium creating prisoners’ identity

Urszula Doliwa

Closed circuit cable radio stations were very popular in Poland after WWII. The new communist regime was interested in the development of radio broadcasting as a tool of propaganda. Since there were no radio receivers (which had been confiscated during the war by the Nazis), cable radio networks were the easiest and cheapest way to rebuild the radio audience. Closed circuit radios were mass-created in factories, housing estates and campuses.

Nowadays, this way of signal transmission in not very common but still there are places where closed circuit radios work: for example in some schools, universities, and shopping centres. Yet, Polish prisons remain one of the rare places where almost in every room one can find monophonic loudspeakers joined by means of cable. There are as many as 157 closed circuit prison radio stations all over Poland. Because of limitations in information distribution in prisons, they play an important role in prisoners’ daily life. If they did not listen to the prison radio they would not know for example what the menu of the day is and what
changes in the regulations have been introduced. What is more, thanks to broadcasts supporting the rehabilitation process they have an opportunity to understand and overcome their problems. In addition, they can relax a bit listening to the music they like and taking part in radio contests.

There are significant differences among prison radio stations in Poland. Some of them only retransmit the programme of other radio stations; others prepare their own broadcasts, but only a few try to broadcast live. In this paper, I would like to characterize different radio centres in different types of prisons all over Poland and analyze the programme they broadcast with reference to any influence it might have on prisoners’ identity. This research is a part of a bigger research project concerning radio stations with non-commercial goals in Poland. That is why I would like to not only analyze the programme and organization of such radios but also assess to what extent they follow the community radio model.

**TECHNOLOGY | RADIO, THE CHALLENGE OF WEB 2.0 AND SOCIAL NETWORKS (2) | ROOM 18**

14-September, 16h30 – 18h00

**When Crowdsourcing Meets Social Networks: a Return to the Future?**

*Dominique Norbier*

Audience participation is not a new phenomenon in the radio landscape. But participation modalities evolve with the state of technology. From mails phone, SMS, emails, forums, blogs, and finally to social networks, it extends over multiple platforms that allow radio stations to be permanently connected with their listeners and to establish a two-way relationship, encouraging listeners to more and more involvement and interaction.

On the other hand, technology also provides the means for listeners to create new radio contents or to appropriate existing ones, to change and develop them by bringing their own contribution and then seek to broadcast these new contents.

This behavior leads to the concept of participative radio based on crowdsourcing or radio made by its listeners. They can choose contents either by personalization or by voting for contents to be broadcasted.

They can also produce contents like podcasts, for example, which will then be disseminated.

The idea of crowdsourcing is to submit a task, a problem or a question to a group of people, not necessarily connected together, in order for them to provide a solution. Crowdsourcing offers also the possibility to divide a project into elementary tasks performed by each participant so that each one bringing his individual contribution to the joint project would operate like a collective intelligence. Internet is indeed the ideal ground for this kind of collaboration.

But the Internet is also the location of social networks that establish a horizontal connection between members. What happens then when both concepts of crowdsourcing and social networks come together? What happens when listeners who are also content producers are interconnected via social networks? What happens when the vertical connection that links
the radio to its listeners/producers is completed with a horizontal connection between listeners/producers?

Several possible answers are possible. First, a rebalancing of forces, or their displacement in the favour of participants. Then, the creation of a living entity made of listeners, participative, active, connected, communicating and intelligent at the opposite of passive mass audience and different from individual listeners requesting or offering personalized content, but still isolated. Will this entity still need the kind of Radio model that we already know it? Will it not depart from that classical model to create a new one more similar to its own image? A collective and collaborative project which structure is horizontal but also moving, evolving, or even discontinuous because it would be disseminated among all the participants, but at the same time connected on the Internet through the social networks? We can see in this trend of internet radios or internet broadcasting the ideas of grassroots participation and appropriation of contents that had sprouted with the {{ radios libres }} in France in the 80s for example and that digital technologies, combining crowdsourcing and connection through the social networks, make now possible and easier. This movement was seen as changing the future of radio because it involved a break with the old model. Are we, then, back to the future?

Radio 2.0 in Higher Education Communities

Maria Teresa Piñeiro Otero

The web 2.0 raises new challenges and opportunities in many different fields of activity, namely because it introduces different approaches and possibilities to the relationship among participants both at institutional and individual levels.

On the Higher Education context many changes are occurring due to the introduction of new teaching and learning paradigms, many of them take advantage of web 2.0 technologies to configure more effective and diverse scenarios to support the work of students and teaching staff.

Social networks are currently being adopted in many Higher Education communities as platforms to support the interaction among community members, taking advantage of the potential of those networks to foster strong and meaningful relationships and support the awareness and consolidation of group identity. This potential is being explored to promote new possibilities for teaching and learning that include new approaches such as the personal learning environments.

This article addresses the potential that radio services have for Higher Education communities in a web 2.0 world focusing on the cases of the Universities of Aveiro (Portugal) and Coruña (Spain). The article explores the potential of articulation between radio and the social web focusing on the entertainment, the support to teaching and learning and the institutional communication points of view.

The results of an inquiry to students and staff of both universities about their radio listening habits, working schedule options and web 2.0 services use will be presented, along with their view about how a radio 2.0 service should address their specific needs and preferences.

The article also includes an updated revision of the state of the art about radio 2.0 in higher education communities based on papers and proceedings of international conferences. A
final discussion about the integration of radio 2.0 services in personal learning environments will also be included.

The presence of Luso-Brazilian radio in social network

Nair Prata; Henrique Martins; Wanir Campelo; Sônia Pessoa; Maria Cláudia Santos

The configuration of the communication and of the companies that make communication over the world has been changed by the social networks. Certainly, also in radio, those networks changed form and content of communication, since they are an important locus of interaction with your audience. But as radio stations Luso-Brazilian audience leader present themselves in the social networks? The paper’s objective is systematize theoretical and empirical arguments about social networking and radio broadcasting, from a qualitative research in twenty radio stations, ten stations with the largest audience in Brazil and ten stations in Portugal. The research will focus on two social networks (Facebook and Twitter) and blogs maintained by the stations that are part of the research corpus. From the research results will be made a comparative study on the role of broadcasters in the social networks. In addition, will be made some notes with the aim of enabling the radios have a posture more aggressive and marketable in the network.

How 'New Technologies' Impact Community Radio

Lawrie Hallet

Community Radio, small-scale, not-for-profit broadcasting, is a recent addition to the airwaves of the United Kingdom. These new stations have emerged into a competitive broadcasting environment at a time of great technological change. New digital broadcasting platforms are beginning to become established in parallel with Internet audio delivery mechanisms and so, the future technical development of the medium as a whole is in something of a state of flux.

At the heart of Community Radio is a range of diverse linkages and interactions with members of individual target communities. Within such a diverse broadcasting sector, how has the uptake of so-called new media technologies developed, not just in terms of linear programme delivery, but also with respect to ‘pod-casting’, “listen again” services and the provision of additional text and video-based content?

This paper summarises the degree of uptake of new media technologies by the Community Radio sector and examines some of the impacts that may result from their use, both concerning the consumption and the production of broadcast content. It concludes by suggesting how the future development of Community Radio broadcasting in the UK may be influenced by the gradual acceptance of such new delivery platforms and the opportunities that may arise from such acceptance.
The radio AFTERLIFE

Grazyna Stachyra

The converged radio reaches out for new areas of both transmission and communication. The article mentions three different fields where radio programs, so far transitory, now become constantly present in the way that can be described as ‘the radio afterlife’. The situation results in new way of perception which paradoxically often resembles the traditional role of radio as centre that gathered community around.

The first of the spheres is constituted by the radio stations’ web-pages, internet portals, or podcasts where radio archives (or part of them) can be accessed. The radio output can be ‘immortalized’ through them, as many of live programs can be played at anytime in the future.

Second sphere is the radio fans’ internet activity. People who like certain radio stations, specific programs or DJ’s create small communities through internet blogs, forums or social networks. Their common fascination with the radio occurs in different forms: i.e. creation of web-pages, discussion groups exchanging recorded programs, meetings in ‘real life’, but also making music or other forms of art inspired by their favorite radio icons.

Third area is revealed by the migration of radio personalities from traditional to web-radio. The process can be enhanced by the fact that internet is a space free from pressure determined by political or commercial factors. Therefore making one’s own program can be more uncompromising and staying in touch with listeners is easier.

Traditional radio was a medium of contact between human beings. Even if it was fulfilled mainly by the music, the presenters used to communicate something through it. In the era of format radio the concept started to fade out, but still the presenter may become something more than a plain DJ or journalist: a personality (a respected authority, a friend, even a role-model). Radio changes though, personalities are rare, they tend to go away, sometimes for ever. Can modern radio provide them with a kind of ‘immortality’? Sometimes their voices remain hidden in the archives and can be broadcasted or uploaded for the web-site. But the dialogue is not possible any more. Yet the phenomenon of ‘converged radio’ (or ‘web 2.0 radio’) can prove otherwise.

Thus the concept of ‘the radio afterlife’ which consists of three spheres mentioned above. The listeners do not allow their favorites go away. They demand an access to old programs through radio archives, they want personalities on-line while not on air, because they feel important part of communication process. They expect a dialogue with broadcaster, if it is possible. If not, they may become broadcasters themselves, multiplying the radio work from the past, so that other members of their community might listen, comment and pass it further to others.

The paper is based on examples from Polish and worldwide radio, as well as from different types of web-sites. They indicate how radio messages are still alive (despite the fact that certain programs are not broadcasted anymore or legendary DJ’s are dead), and how modern technology facilitates it. The important field of interest in this context is the presence of community circles that arise around some radio shows, stations or DJ’s. The paper researches how they operate and what is the source of their strength and popularity.
Radio and the Web: BBC Radio as a new model of radio communication

Nair Silva

This study aims at improving the understanding the modern communication paradigm and the challenges brought by radio technology and, more important, its presence in the web. The internet has placed traditional radio in a new environment with regard to the production and management of different audio contents. The structure was altered and it is still developing, which is why we should try to understand the implications of this change while analyzing procedures, content presentation and consequences.

When we started to study online radio talk stations, on its different manifestations and capacities, solely on a singular analysis of the oldest electronic instrument that history recalls. Without forgetting the past, web radio guidelines bring out new manifestations of social expression and recent concerns, which are a result of a rapid formats emergence and audio technologies.

Computers have had an outstanding influence in human relations. Clearly, the technological overgrowth combined with the communication process, allows and sustains the modifications that we see in human interaction, supported by technological mediation, from which Internet is the overriding engine.

Therefore, it is important to understand how radio talk websites are suitable for Internet’s impact and technique possibilities. This approach relates to Internet’s self-development and the web radio, as a new media that is capable of producing new ways on using information and communication science field reconstruction.

Thus, may we say that, Portuguese radio talk online radios are formatted? And are Portuguese radio stations really taking advantage of Internet facilities and outcomes? Could British BBC model represent advantages compared to Portuguese radio stations? What are they? (And prime inconvenient?). This study proposes an exhaustive online analysis of Portuguese radio talk and a comparison with what may represent an alternative version, the BBC Radio website. The conclusions reflect the advantages that the structure brings to media scenario, although insufficient, while verifying that many opportunities are given to listeners to step on the public sphere, and that connection is not always well succeeded.

Throughout an exhaustive analysis about individual characteristics of each radio, all the way through an evaluation of major services, programs, interaction and profile levels, we defined a comparative approach of Portuguese online radio talk and with international BBC Radio, which result in a combination of traditional broadcasting elements, with complementary contents that we may find on a web radio. Once we have this data, we can try to present the similarities and differences between each other.

On technologic brave new world there is a permanent come across between the unlimited number of worlds and possible circumstances. This is, in part, its sumptuousness and also its biggest threat, while looking at information processes, and formulas increasingly pluralists, multidimensional and instantaneous. The events are unique, ignoring time and space information. The media information changes our perception, by breaking down frontiers that used to separate communities, altering the rhythm of information circulation. However, let’s not make the assumption that radio didn’t bring anything new to media scenario,
because it was precisely audio invasion (and then visual) that changed forever the way of making news.

Operation and social participation in a radio local model

Sergi Solà Saña

The communicative map of a territory is formed by a few diverse mass media, which can differ in supports –press, radio, television and Internet– or in territorial scope. Thus, they can focus on a specific place, as a town, or on a wider level, as a country. This research studies a specific typology: the local radio channels that broadcast in Catalonia.

Thus, the local communication is analysed taking into account aspects such as the media organization, the broadcasting services or the professional profiles. The researched territory has 51 towns, with more than 40 operative mass media, 11 of which are local or regional radio stations.

The object of study is the set of local radio stations that operate in this Catalan region. Thus, the research dissects the local communication, which discusses the matters closest to the citizens, besides providing them with a way of expression. In a globalized world, knowing what’s close to us is of a great relevancy, and that’s where the local media –and, in this case, the radio– play a crucial role. The choice of radio owes to its immediate and nearby operation. We have selected the 11 stations that spread their contents from and for their territory across the Frequency Modulation (FM). Therefore, those that are listened in the region but do not produce there their contents have been excluded.

In this research two methodologies have been combined. On the one hand, the quantitative methodology in which the information is analysed so as to know the distribution of the contents in time and subjects. This method has allowed us to know how the programs are distributed and to calculate numerically those who elaborate the contents and how they are distribute throughout the time. From this analysis we have been able to identify how many hours are dedicated strictly to the own information. The second method used is the qualitative research in which we have used the interview structured in depth to describe the operation of the stations. Contact has been kept with 14 professionals, all of them directors and persons in charge of the news programs of the 11 studied radios.

The research showed that the local radios offer to their audience a gateway to the media that it is not possible in other general companies, since those of proximity provide their audience with news and nearby services. In all the time dedicated strictly to the own information, these radios only speak about one town or at most about the region, but never about a wider area. The most relevant conclusion is the important role played by the collaborators, people who take part in the radios in different duties without any remuneration and, in many occasions, without too many theoretical and/or practical knowledge on the radio. These subjects are essential for the studied stations and are present in all of them, already working together with professionals or, in some cases, as the only ones that make the radio work.

Tuning with the listeners: portrait of citizens participation in the public opinion shows Antena Aberta and Fórum TSF

Fábio Fonseca Ribeiro
Several studies have been able to identify the constant lack of interest of the scientific community of communication towards the field of radio (Antón & Serrano, 2007; Balsebre, 1994). This is probably a common aspect in some of the researchers who have dedicated their work in order to discuss several questions posed to the radio as a mass media profoundly connected with the social ecosystem. Probably it is harder though to find identical perspectives regarding the current landscape of radio. Besides debating in certain way, how can we describe the actual state of this media, it is still important to focus on one of its historical characteristics: its connection with the telephone and, therefore, with listeners, as well as their eventual intervention. This has been a concern for some researchers as some of them have defined participation as an especial format or genre within radio productions (Cébrian Herreros, 2001; Merayo Pérez, 2000). This represents the considerable importance that this concept has been able to gather in recent studies, as well as it contributes to reinforce the role of media institutions, in general, and radio, particularly, to draw efficient strategies to integrate citizens’ intervention in a healthy and democratic way.

From some theoretical approaches, notwithstanding citizens’ participation as a key concept of this paper, it will presented a case study which has basically tried to compare the dynamics of participation in two public opinion programmes in the Portuguese radio: Antena Aberta and Fórum da TSF. Hence these two formats will try to understand how Portuguese media productions are working presently to empower citizens to participate in these formats. Thus, some criteria have been drawn to establish this comparison, for instance, the available platforms to participate, selection of participants, schedules for the programme’s broadcasting, or subjects discussed. Following the title of this journal, how structured are these new technologies in order to foster citizen’s participation in radio? Where is the actual place of telephone, which symbolized radio’s first device of connection? Is it fair to suggest that all radio productions dedicated to citizen’s intervention are now taking advantage of these new technological and communicative platforms?

The Contested Space of Linguistic Minorities and Majorities on Canadian Radio

Anne Maclennan

Language rights and cultural identities are often hotly contested followed by periods of calm in Canada. The rights to the practice of religion and language (French and English) were guaranteed, first, immediately following the conquest of New France in 1759, then religious and language rights were enshrined in the British North American Act making Canada a sovereign nation in 1867 and reinforced again upon its repatriation as the Canadian Charter of Rights and Freedoms in 1982. Despite the repeated guarantees the place of language in broadcasting has recently become a contested space again. The religious and language rights in the Charter and the BNA previous to that have allowed linguistic minorities to flourish across the country, whether they were English in Quebec where the majority is
French or French communities scattered and fragmented across the remaining nine provinces and three territories. The rights of the French language minority in Ontario, Canada’s most populous province came into sharp focus in 2009 when programming and budgeting decisions made by the Canadian Broadcasting Corporation effectively eliminated local community French-language programming by its local CBC stations. Windsor, immediately south of Detroit, Michigan, USA, is particularly sensitive to the threats to the local community given the proximity of American network broadcasters. The local French-speaking community immediately organized a protest group and received the support of the office of the Minister of Official Languages. The Minister of Official Languages launched a court challenge to the CBC’s stand that as the national broadcaster it was subject to the regulation of the Canadian Radio-Television Telecommunications Commission and the Broadcasting Act of 1991, asserting instead that its programming is subject to the Official Languages Act of 1988. This paper explores the role of the Official Language Minorities Commission in the maintenance of official languages within Canadian broadcasting, particularly radio. The case of CBEF in Windsor provides an interesting test case to examine official languages protection afforded within the context of the CBC. While the activities of both commissions overlap, the interpretation of their roles and authority has come into question in the case of CBEF. The swift and overwhelming response to the changes in 2009 resulted in 786 complaints by the time Graham Fraser, Official Language Minorities Commissioner, compiled the 2009-10 report. Windsor has been one of the historically long-lived French communities within Canada outside of Quebec, but Windsor exemptions due to the proximity to Detroit make situation atypical. This paper will explore the intersection of policy and response to the changes through individual interviews with members of the community to discover the role of the CBC within the unique broadcasting environment of Windsor. The contested space of linguistic minorities in Canada is intriguing in light of the changing cultural diversity of the country. The protection of official linguistic minorities in Canada refers only to the rights entrenched in the Charter for French and English communities, but ignores the indigenous languages and new linguistic groups.

German as a minority language? German-Speaking Radio in Silesia (Poland) 🇵🇱

Verena Molinor

In my paper I will present a part of my ongoing research about „The influence of German-Speaking radio shows on a German minority identity in Poland and Belgium“. In this case I will focus on the German-Speaking radio shows in Poland mainly in the Voivodships Silesia and Opole.

The main questions are which function the stations have with regard to the representation of the “German” minority and how they can develop regional identities by the use of German. I also want to show how the own group is represented and how Germany and Poland are presented in their programmes.

My research does not necessarily put on to the radio listeners but furthermore I want to show how the radio stations represent a region by (the) means of programme planning in order to foster a regional identity.

Approximately 200 thousand people, who are belonging to the German minority, live in the
Voivodships Silesia and Opole. In these regions mainly exist two stations that produce radio shows in German. The situation of the German media there is very interesting because it is a relatively new phenomenon that there are Radio and TV shows available in German.

I try to show how the radio stations create a collective identity among the German minority. I am going to do this with the use of programme monitoring and interviews of experts. In this case language is a very remarkable aspect, because the fact that the stations broadcast in German is of momentous significance. Due to the programme planning, a strong belonging to the own minority and to the tradition of the own group can be shown. Therefore one should also not underestimate the spokesman function of the radio station for this special group. It could also be imaginable – connected to my whole research topic – to give a short outlook to a comparison between the German-Speaking radio shows in Poland and Belgium.

**Multilingual radio producers**

*Petra Pfisterer; Judith Purkarthofer*

The number of multilingual broadcasts in Austrian community radios has constantly risen since their legalization in 1998 and reaches today a level of 30 per cent of the presented programmes. Approximately one fifth of these programmes are produced in more than two languages. Radio stations draw a lot of prestige and reward out of this part of their programmes. Also the growing reputation of being multilingual small scale media makes them a place for negotiations in a multilingual and diverse society.

In a quantitative and qualitative study conducted and published in 2010, the specific contributions of multilingual and local radio shows to a diverse, multiperspective, accessible and heteroglossic media space were investigated and documented (Peissl, Pfisterer, Purkarthofer, Busch 2010).

This contribution presents examples from the set of data collected through statistics, qualitative interviews and observations in the radio studios in order to foster the debate around identity and radio by challenging the concept of “identity” itself. Drawing on sociolinguistic research on language biographies (Busch 2006, Kramsch 2006), questions of experience and negotiation are foregrounded and guide discussions around radio and identity production: How do multilingual radio producers experience and position themselves vis-à-vis their linguistic resources? Which subject positions are opened up for producers through their language use? What choices do they make within their specific sets of resources and belonging in order to create a profile for a regular show and how do they negotiate and utilize differences within production teams? What identities do they ascribe to their imagined audiences? What differs between shows that have an open idea of their audience and shows that follow a closely defined concept?


Basque and Gael speaking radio journalists: Background and work patterns

Irati Agirreazkuenaga

At the present time, there are radios created within influential communication companies that still maintain their differential nature. These media address its audience in a non-dominant language without underestimating their professional journalistic work patterns. The main focus of this study is Basque and Gaelic speaking radio journalists’ profile and work models. Even though the Basque speaking public radio Euskadi Irratia (EITB) and the Gaelic language radio Radio nan Gaidheal (BBC) do not match administratively, similarities are found regarding their radio journalists’ backgrounds and journalistic perspectives towards their everyday work—which regards to closeness to its audience as well as local, national and international affairs knowledge provision. Thus, minority language media and professionalism issues are displayed in this paper. On one hand, The European Charter for Regional or Minority Languages established that regional or minority languages are the ones “traditionally used within a given territory of a State by nationals who form a group numerically smaller than the rest of the State’s population and different from the official language(s) of that State”, that is, there are not included “either dialects of the official language(s) of the State or the languages of migrants”. On the other hand, the issue of professionalization has been largely discussed along broadcasters, especially from the mid XX century onwards. McLeod and Hawley (1964) developed a Professional Orientation Index using “Non-professional” and “Professional” items so as to estimate professional orientation of individual news workers; since then, many other authors (Pollard, 1984, 1982; Nayman, 1973; Wright 1976, 1974) had employed this questionnaires or its modified versions (Ferguson, 1981) to assess journalists’ professionalism level. However, our paper aims to move forward towards more recent approaches on this subject (Frith; Meech, 2007) and centred in the effects that changes in how journalists are educated may have on both their journalistic production and on journalists’ sense of itself. It is at this point when multiculturalism and bilingualism comes into play a significant role in media organisations and in the awareness of the cultural complexity of a society.

In this paper we have studied Euskadi Irratia (EITB), the Basque language public radio station, and BBC Radio nan Gaidheal, the Gaelic language public radio station. Thereby, the main focus has been made on the flair and skills of these radio journalists, which have lead to establish characteristics of the XXI century’s radio journalist profile working within a minority media scope. A qualitative approach to the issue has enabled as to conclude that despite the minority nature of the Basque and Gaelic language public radios, the way its journalists deal with the everyday content output reveals a sense of professionalism that equals the one of dominant language media. These radio journalists’ perception is that their journalistic crafts and skills are sufficiently qualified as to work in any other Spanish or English speaking media. Furthermore, the research paper would also show that although minority language radios’ are considered “minority” on itself, their awareness to offer productions coping with worldwide topics’ have established them to be at par with any other general radio service raised in a prevailing language.
Radio: Now with pictures; Visualising BBC Radio Content

Richard Berry

“In the mid-1990’s, radio faced a new threat, the World Wide Web, and … radio adapted” (Jackson-Pitts & Harms: 2003:270). We have grown up with radio as a blind medium. If we wanted pictures we turned to television or to the printed media; but in a multimedia world those boundaries have become blurred. The printed media offer audio; TV is no longer a box in the corner and radio is becoming more visual. “Radio is currently experiencing yet another challenge – one that shifts the way in which radio is talked about and how it is used” (Albarran, Anderson et al: 2007) It is a challenge that radio is meeting (in part) with pictures.

This paper will examine the increasing application of visualisation techniques to radio content, brands and programmes. No longer is radio completely blind, it is instead part of multiplatform world of images, videos, text and graphics. It exists on the air, online and on mobile devices with audiences engaging with content in some or all of these spaces. Radio is now a place where producers and reporters are content creators and must consider more than just the audio traditionally associated with radio.

This paper will explore the tools currently being used by BBC Radio Networks such as BBC Radio One, BBC Radio Two (see Grainge: 2010) and BBC Radio Five Live, notably the Richard Bacon Programme (BBC 5 Live) and the Chris Moyles Show on BBC Radio 1.

These Radio Stations are exploring both the effective use of techniques such as livestudio cameras and interactive visualised web content; as well as other off-air-online content, such as videos, photographs and social media. Such strategies help to build loyalty and engagement by extending the reach of programmes beyond their traditional timeslots.

The paper takes into account both the shifts in BBC policy (and to an extent commercial radio strategy) towards multiplatform content but also considers technological shifts, such as Radio DNS and other Visualising tools.

It also will consider if the addition of vision to radio detracts from the core characteristics of the medium, or whether this is the simply the latest stage of the mediums evolution and a new way to engage listeners in a world where expectations and technologies have changed.

References:


Paul Grainge “ Elvis sings for the BBC: broadcast branding and digital media design” New Media and Society 2010 32:24
This research paper discusses on how two Indonesian online radios (Radio PPI Dunia [http://www.radioppidunia.org] and Kaskus Radio [http://www.kaskusradio.com]) develop interactivity among listeners of Indonesian student community diasporas through their interactive fora. In terms of mass media management, the high-interactivity occurring both vertically (between audiences and broadcasters) and horizontally (intra-audiences) in those fora can be functioned as strategic devices to facilitate listener feedback, interaction as well content generation. Furthermore, in terms of community diasporas, interactive fora obviously play role as meeting points of Indonesian students that enable them to update, share and discuss Indonesia's current affairs. Regarding the strategic role, based on the idealization of deliberative model of public sphere as suggested by Jurgen Habermas, this study evaluates the quality of deliberation reflected in those interactive fora. In this sense, the deliberation quality is measured by qualitatively analyzing the extent to which messages posted to those fora reflect dimensions of deliberativeness. Deliberativeness itself refers to the extent of which people are carefully considering or discussing problem that is important to them. Normatively, the process is governed by principles of equal and symmetry participation in public discourse. In order to qualitatively analyze the deliberativeness or deliberation quality of the discussion process occurring in the online discussion forums, the concept of deliberation is operationalized into four dimensions, namely equality, reciprocity, rationality, and constructiveness.

A decalogue of good practices for radio station use of Facebook

Susana Herrera Damas; José Luís Requejo Aléman

Being on social networks has today become an obligation for all media. Among these, Facebook and Twitter occupy a central position. However, recent research suggests that media have not yet fully understood the potential of social networks. They use them to spread and to promote their content, but they hardly interact with their users or link to external content so that their own contributions can be enriched.

In order to shed new light on the proper use of Facebook by media, this paper presents a collection of 10 good practices. For it, the most updated references on the subject have been reviewed. In general, experts advise not to reproduce the same old patterns and pre-digital dynamics into these new platforms but to embrace the idea that a brand new paradigm is actually emerging. From a more concrete perspective, recommendations suggest to be personal, to include a link, to ask questions, to post every two hours, to analyze the best times to publish, to post provocative, passionate debates, to read and respond users, or to use a social media management tool (Wilson, 2010). Other good practices include: to optimize the like button, to tailor content specifically for Facebook users, to deploy activity plug-ins on every page, to create separate pages for major events, to turn status updates into infographics with the streamlined API, to participate in the development of Facebook products or to develop polls.
To this review, we will also add the observation of the Facebook accounts of some of the most important media all over the world. In radio, the NPR Facebook account, for instance, is always mentioned as an excellent example. To illustrate the analysis, screenshots with good practices will be included.

**Synergies between conventional antenna music radio and on-line radio:**

*How to appeal the youth audience. The Spanish and Catalan’s case.*

Belén Monclús; Josep Maria Martí; Maria Gutiérrez; Xavi Ribes; Luisa Martínez

The aim for a set up of synergies between conventional antenna and on-line radio in order to regain the youth audience has been a EBU recommendation submitted to the European public radio stations over the last years (EBU, 2008) as one of the indispensable measures to overcome the youth consumption crisis of radio which is affecting to the markets, more precisely the most saturated ones, as it would be the case of the Spanish and Catalan market. (Gutiérrez, Martí, Ribes, Monclús, Martínez, 2010). The present paper is the outcome of the first survey results run by l’Observatori de la Ràdio a Catalunya (GRISS-UAB) (The radio Observatory in Catalonia), under the title *Radio 2.0 and the youths. On-line radio chances as catalyst for a youth radio audience in conventional antenna*, the paper embraces, among many others, the area of programming strategies and the synergies between the conventional antenna and each theme music station’s website, and those stations whose target in youth audience is 14 to 24 years old; which are the stations more severely damaged and also they have traditionally preformed the link with the talk radio. The goal of this research is to establish and analyze the parameters intervening in the design of broadcasting offer, always considering this offer as the showcase of any given trend that puts his contents in exhibition both in hertz and on-line broadcasting. Our study shall provide the answer to questions such as the adaptation of broadcasting policies adjusted to distribution and broadcasting patterns, the continuation between the programming grid and the conventional antenna and cyber radio, as well as the participation management and interactivity, among many others.

For the purpose of this research approach, we have started off form precedent studies about the youngsters as new media consumers (Bernal Triviño, 2009), the radio broadcasting media consumption (Gutiérrez, Martí, Ribes, Monclús, Martínez, 2010), the potentiality of Spanish music stations’ website (Amoedo, Martínez-Costa, Moreno, 2008), the participation through Internet (Herrera, 2007), the role of social networking (Flores Vivar, 2009), and the use that youth make of reception devices (Berry, 2006; Ferguson, Greer, Reardon, 2007; McClung, Pomppe, Kinnally, 2009; et al.).

**Listening to What People Who Don’t Listen to Broadcast Radio Listen to.**

Pierre Bélanger

First it was music. Then newspapers and magazines. And television, cinema, radio and books. Seven media industry sectors significantly impacted by the head-spinning pace at which digital technologies are forcing a profound re-modelling of both the content format and business models on which legacy media are predicated.
The advent of online music services à la Pandora, Slacker, Last.FM, Spotify, Grooveshark and others, along with people sharing their personal music preferences through social media venues and the deployment of On-Dash Internet Radio services such as those recently introduced last Fall by BMW and Ford at the Detroit and Geneva auto-shows are assailing the foundations of radio’s last standing fortress; the automobile. Radio operators can no longer afford to dismiss such developments as just fleeting fads promoted by tech aficionados in search of content not controlled by corporate radio moguls. As an industry, there is a sense of urgency in finding ways through which radio should respond to consumers’ adoption of digital technologies and changing listening habits as well as advertisers’ needs.

This paper addresses the rationale, objective, methodology and results derived from a set of research activities deployed by the “Radio Digital Platforms Lab”, an initiative based at the Communication Department of the University of Ottawa and supported by Astral Radio, Canada’s largest private radio broadcaster. One of the Lab’s key missions is to assess the prevalence, significance and likely repercussions of emerging digital devices and applications on the future of radio as we used to know it. The research is conducted with the collaboration of some 15 “Digital Natives” aged between 21 and 30 years old, considered to be Innovative Users in digital parlance. The agenda is field-based in that participants are asked to explore various forms other than on-air in which radio and audio content are currently available. Online questionnaires and focus group sessions complement the information garnered through the various assignments.

The Lab’s raison d’être rests upon a desire to better understand the specificities associated with the digital distribution platforms currently eroding radio’s longstanding position in the audio ecosystem in order to adapt and reinvigorate radio’s pertinence in the mediascape of the Gen-Xers. The paper will present key findings obtained during the Lab’s first year of operations, discuss the applicability of the recommendations formulated and offer a preview of the forthcoming research roadmap.

**Narratives | New Radio Genres and the Creative Power of the Sound (2) | Room 16**

15-September, 11h00 – 12h30

**Radio Today: The Risks of the Past and an Uncertain Future**

*Alexandro López*

It is easy to realize, reviewing mass media research in recent years, that those studies that have radio as central object of their hypotheses are the least in comparison with those addressing television or even the Net and its usage in mass communication. Radio research is being done from the point of view of content production or radio genres and sonorous language and it implementation. However, other issues such as the pending digitalization, Internet radio and the change in consumption patterns caused by its reflection on the Net leave the radio in a point at least complicated.

The latest research is already pointing to the end of the traditional business model, which is dying from exhaustion and the indifference of private companies and public administrations...
on this matter. The crisis has dented the radio we know, among other causes, because of the copy of formats and contents of the waves that are dumped in the Net without rethinking the media and finding a new business model.

In order to see how far radio has not been rethought nor has evolved according to the new media or audiences, this research aims to be an approach to the programming models of the general-interest radio stations of Spain and to its dominant contents in comparison with those offered by the Internet platforms of the same radio stations (websites, podcasts or radio on demand). For this purpose it has been designed an analysis of program schedules and its contents in the major commercial stations in Spain (SER, Onda Cero, COPE y Punto Radio) and the public broadcaster channel that also offers general-interest contents (RNE 1). That offer will moreover be compared with the contents and design of their websites, radio on demand and podcasting.

The objective is to quantify, if any, the new content offered from the Net to the listener, as well as the flows established between Internet radio and traditional terrestrial radio, and to analyze the new formats in which imminent future radio is being built.

Broadcast Sound Design. An Analytic Approach

Golo Föllmer

Radio stations leave clearly distinguishable impressions of their profile and hence their listenership in the individual listener within seconds. The scope of topics, the relation between music and spoken word, journalistic style and ›music colour‹ are important parts of this impression and have been researched for some time. This contribution argues that, above the elements already mentioned, a specific set of sonic and microstructural qualitative elements — here termed ›Broadcast Sound Design‹ — furthermore play a crucial role in the construction of channel identities.

While radio practitioners have been working with this understanding for decades and are able to reproduce the sonic ingredients of the channel identity of a programme with high precision, scholarship has developed neither appropriate terminology nor a methodological approach, let alone a theory of Broadcast Sound Design.

This contribution presents a theoretical and methodological approach for studying Broadcast Sound Design in depth and on a larger scale, presently realized in an interdisciplinary structure involving researchers with perspectives from musicology, phonetics, audio engineering, sound and media studies. Results including a theoretical position, methodological instruments and first insights from the comparative analysis of the aesthetics of ›the sonic‹ (Peter Wicke 2008) in everyday radio are discussed. The relation between spoken word and other programme elements is playing a decisive role therein.

Results up to now imply that a rather small number of elements or element groups will suffice for the analysis of sonic structures that enable the researcher to clearly discern ›identity markers‹ for different formats, but not only formats. In the long run, identity markers are meant to describe typical Broadcast Sound Designs for 1. different radio formats, 2. radio as a specific medium (as opposed to music, tv, film etc.), 3. radio in different historical times, and 4. national resp. localized cultural radio styles.

Radio Spaces: New dimensions of sound in radio production
This paper will explore models of new radio spaces, defined by the use of sound in radio production and in outcome the reception of the listener. Radiogenic productions are now available to us in non transmission formats; podcasts, audio walks and soundscapes have become a common language to radio and audio producers. Challenges present themselves in presentation of these artifacts but also the consideration of the additional spatial reception, semiotic decoding and applications of these new broadcast techniques.

Presenting case studies that outline and define the new potentiality of the qualities of the medium and investigating the methodology of producers and the use of technology to achieve new soundscapes will underpin this presentation. Utilising practice based examples and examining the newer techniques in post production sound that encompass spatial (surround) sound as designed for cinema, this paper seeks to investigate the challenges of the new radio space, ergo broadcast is not limited to existing models of co-presence between listener and broadcaster. That there is a divergent culture of audience reception of these products is clear; whilst consuming an ever convergent media environment, do these audio productions create a new space for listeners that challenges the notion of a blind medium or merely create a programme with attenuated sound?

Romeo in love: a community format in a community radio

Tiziana Cavallo

The research aims to investigate - through qualitative analysis - the form and content of a format in the schedule of an Italian college radio. "Romeo in Love" is now a video podcast on GLBT culture experienced by young people. It’s made in the studios of FuoriAulaNetwork college web radio of the University of Verona. The format is run by two young graduates, a gay and a heterosexual, friends in life and speakers for passion, who have developed skills in the radio business during their course of study. Both are, in fact, one of the founders of the college web radio created in Verona in March 2005 as a product of media education project named "University on air" created by the University Communication Office. A college web radio is a community medium, bottom up, an expression of youth culture, medium from grassroots, created to meet the needs of a community such as the students’ one with low cost means and resources, non-profit and with the purpose of sharing common values and passions. The college radio in Italy was born since 2000, with a peak distribution between 2004 and 2007.

"Romeo in Love" was born in May 2008 as a web radio broadcast of the college web radio, made available, after the weekly live show, in the form of podcast on the radio’s website. They talk about issues that are important and delicate as sexuality, family relationships and civil rights by different views. Since 2009, the transmission becomes a video podcast and in this new form embraces an even wider audience, more and more heterosexual audience, in order to overcome the fear of diversity and understand its intrinsic value.

The speakers contribute to the debate with their own opinions and experiences, each episode featuring interviews to explore, even with the use of experts, issues and news related to the GLBT world. The intent is popular and informative for the audience of the net and for the specific college web radio’s audience, as well as service to the community reference specification. From 1th June 2009 there is a site independent from the college
radio's one, which remains the producer of the community format. On www.romeoinlove.it there are all the episodes, as well as news, blogs, and services for listeners, using the technology provided through Facebook Connect. Virtual life creates involvement and sense of sharing in a complex and sometimes invisible to most community. The online presence of this program and opportunity to participate in anonymous comments and reflections, as well as personal fruition thanks to internet, make it a product perfectly suited to represent and give voice to a community gender.

Who to find it:
• http://www.romeoinlove.it and on Facebook
• YouTube: http://www.youtube.com/user/r0me0inl0ve
• Twitter: http://twitter.com/romeoinlove
• Podcast RSS: http://feeds2.feedburner.com/RomeoInLoveVideo
• FriendFeed: http://friendfeed.com/romeoinlove

AUDIENCES | RADIO GLOCALIZATION AND NEW PATTERNS OF SOCIAL PARTICIPATION (2) | ROOM 17
15-September, 11h00 – 12h30

iPOD Generation and Radio: from Bertold Brecht to new active users
João Paulo Meneses

The way how publics and mass media are connected has been changed by youth each more digitalized. More active and interactive, young generation wants to control contents. It's the iPOD generation who is throwing down the 'gatekeeping'. But if we go back to the 80's we will understand that Bertold Brecht was already talking about listeners' participation and the advantages that the radio itself would have in supplying in them, instead of only supplying them. This paper intends to compare Brecht's ideas with the new behavior of new users (and no more listeners) of radio.

The radio shows with audience participation and the debate on listening at contemporaneity
Júlia Silva

Radio became a consolidated mass medium in Brazil as of the 1930 decade. It had been established in the country under a commercial model most similar to the North-American one, and its programming consisted of information, music and, especially during the 1940's and 1950's – decades known as the Radio's Golden Age – entertainment. That was the period when broadcasters presented shows that really captured the listeners' imagination.
Programs with audience participation in auditoriums were some of the most important among these shows, and they appeared in Brazil already in 1930 decade. During Golden Age, they became an important commercial strategy, especially for promote music and artists. And, even more important, a place for radio listeners (organized or not in fan-clubs) approximation and socialization among themselves, with the artists and the hosts of the shows.

These programs were responsible for launching great names of Brazilian music the same time they were used as a political instrument through a period marked by the both charismatic and authoritarian figure of President Getúlio Vargas. The auditorium shows of such era can be observed as microcosms of tensions, expectations and passions inserted in a communication environment previously structured, but dumbfounded by emotions.

From 1960’s decade, with consolidation of television as the main communication medium in Brazil, the audience participation shows slowly faded away from radio programming, and many of them were transferred to TV (just like the soap operas).

Nonetheless, during the last years, radio programs with the presence of audience in auditoriums are resurrecting in some broadcasters, especially in São Paulo. Different from the original programs of 1940’s and 1950’s, the recent shows are presented outside the broadcasters’ studios (whose doesn’t have auditoriums anymore) and in a cheaper way compared to programs of the Golden Age (these ones had orchestras and fixed auditoriums). Besides, they make use of new forms of communication (involving internet) and establish new interaction possibilities with other communication media and with the listener (especially throughout social networks and online transmission).

This paper offers a brief history on the production of audience participation radio programs in Brazil, as well some consideration on the types of interaction established between listeners and the show’s announcers and hosts in recent programs, besides the motivation that leads the audience to auditoriums to take participation on the shows. To comprehend such matters, we take into consideration the contemporary discussion on the supremacy of image that characterizes society today; and the discussion on the intense rhythms, the suppression of spaces and the encounter of bodies in a great metropolis as São Paulo; and on the role of the act of listening and the possibilities of bonding with the listeners through radio.

The public space within the interception of blogo- and radio- sphere

Elsa Costa e Silva; Madalena Oliveira

Digitalization of radio universe has brought about new possibilities to this media. Radio websites have increased interactivity with audiences, allowing, for instance, to share podcasts or written news and be connected in social networks. These new possibilities have also allowed radio stations to be connected to important fora of citizenship and civic and political participation, such as blogs.

Blogs are increasingly being considered as a new form of public sphere where argumentation, opinion and debate on political and social issues can take place. The blogosphere can also revitalize the functions of civil society, such as the continuing scrutiny of the authorities, information dissemination and citizens empowerment in order to assist them in defending their interests.
One important feature of blogs is the possibility to link to others blogs and traditional media, thus constructing a social network of debate. Due to the possibility of influencing public debate, identifying most important blogs, namely political blogs, and its linking strategies can bring new contributions to the academic reflection on the connection between blogs and mainstream media.

Several academic studies have stressed the fact that blogs intensively link to other blogs and media. But what kind of media? Newspapers websites have been shown to be very prominent. However, radio offers to blogs its essential features, such as proximity with the audience and immediacy, which serve blogs purposes to construct an ongoing space of debate and discussion.

This paper intends to assess the connections between political blogosphere and the radio universe by looking to the Portuguese case. Portuguese informative radio stations will be characterized in their digital assets, namely their connections to social networks and availability of podcasts. Most important political blogs, measured by the Blogometro tool (which assesses the number of readers), will be studied in their linking strategies in order to assess the role of radio in this new universe. Quantitative content analysis will be performed in the 20 most read political blogs in Portugal, in order to identify what connections to radio websites are established, for two weeks (from different months). The interaction between these two universes will be mapped, providing some elements to account for the role radio can assume in this new debating space called blogosphere.

The on-line community radios, new spaces of expression and social mobilization

Pascal Ricaud

We are interested here in on-line radios of regional and immigrant communities, or involved in social movements in Paris region, Lyon agglomeration and in “Atlantics Pyrenees”. Because of the strong and particular links which they maintain with targeted publics, these media appear to us more and more as objects of study privileged to treat the problem of the usage, the mobilization and the appropriation of Internet by public as space of expression and participation (electronic democracy, e.gouvernance).

Do these radios through Internet give a new attention and place on their listeners in their programs and their services (modes of participation and degrees of social appropriation)? What types of communities are (re ) build on-line? Besides, from my first observations and analyses of webradios community, I put the hypothesis of the coexistence of diverse types of public places: the strong public place (that of the representative institutions) through the mediatization of actions and public decisions, of public debates proposed by the State (information); The media public place through an effort of mediation, translation, even of production and orientation of debates, localized demands, specific in a territory (files, forums themes, blogs of the media, social networks); a public place mosaics being characterized by a set of free spaces of expression or communication, given Internet users by the media (comments, opened forums, chats, personal blogs).

Community radio in the UK; ‘Radiocracy’ in action?

Deborah Wilson
Despite the relatively late arrival of Community Radio in the UK, the ‘demand has been insatiable’ and as the first round of stations apply for renewal of their 5 year licences, a critical reflection is timely on the sole growing broadcast medium in the UK.

It would appear that a workable community radio model has been constructed for the UK, but as yet no analysis of better practices, no identification of the range of community radio station types and no discussion as to whether the Third Tier, in addition to demonstrating community benefit and social gain, is able to contribute to the concept of ‘radiocracy’.

This paper will look at the issue of ‘radiocracy’ with reference to community radio, with a particular focus on the problem of providing news coverage; a traditionally resource-heavy component of radio in what is the most resource-poor broadcast medium service. It will address the questions:

Is news coverage necessary for community radio to fulfil its aims and objectives?

Does the delivery of community radio news add to democratic debate or simply emulate the neighbouring mainstream services?

If not news what other content is, or can be, generated by the stations to enable a more democratic community radio output?

Furthermore, the paper will provide a 5 year snapshot of the models of stations now broadcasting as community radio stations across the UK with the aim of defining and categorising what is a diverse and eclectic service and start the process of identification of specific and common issues, practices and challenges.

### TECHNOLOGY| TOWARDS INDUSTRY IMPERATIVES AND MULTIMEDIA CONTEXTS (1) |
**ROOM 18**
**15-September, 11h00 – 12h30**

**Radio journalists and the Internet: A study on perceptions**

*Isabel Reis; Hélder Bastos; Helena Lima; Nuno Moutinho*

This study investigates how Portuguese radio journalists evaluate the changes that have occurred in the profession since the Internet has been integrated in newsrooms. The main purpose is to understand how these professional perceive the influence of the Internet on journalism practices, roles and ethics. Based on a previous study concerning these matters but considering online newspapers newsrooms our purpose is to determine journalist’s behavior in face of what new technologies can bring to their daily work. The methodology consists in a survey that was carried out among 30 journalists, by email, working at the four main Portuguese radio stations newsrooms.

General results confirm that Internet is considered a positive influence on journalism. Responses confirm that the global network permits an enhancement of journalists’ communicative and practical performance on newsroom environment. By the other hand the answers show that internet is perceived has having a limited impact on traditional journalists’ roles such as gatekeeping, editorial values and means of source information.
Radio journalists also consider internet as non influential in terms of news reports and means of technical instrument (such as equipments, recording, etc.).

Casting doubt on Web Media. Can Internet Radio make a Difference in the Greek Case?  
Alexandros Baltzis; Christos Barboutis

Based on previous research and literature, the paper presents the characteristics of the RF (Hertzian) radio landscape in Greece and summarizes its basic features. This is a case where the mass media – and thus the RF radio as well – function in an environment defined by their dependence on strong complexes of political and economic interests. Research shows that the hierarchy of political, economic and cultural considerations upon which RF radio in Greece is structured, is affected by this dependence. The paper argues that, in addition to the institutional framework, this setting also strongly affects the news and musical content of the terrestrial (“traditional” or RF) radio. However, setting aside simplistic interpretations and conspiracy theories, the paper argues that in the Greek case radio is not a simple “pipeline”, but rather an instrument that performs a dual function: on the one hand, it promotes the complexes of political and economic interests while, on the other, it contributes to the construction of ideology and culture.

Previous studies indicate that this double function is performed in multifarious, sophisticated and indirect ways. It cannot, therefore, be easily detected by solely analyzing the institutional framework or the market performance. A more complicated approach is needed, especially since previous studies show that the way the private radio was established in Greece and its subsequent development, ensured the safeguarding of a particular type of pluralism influenced by complexes of political and economic interests. In this sense, the paper examines the case of the Greek RF radio within the wider context of the media landscape in the country by taking under account several aspects of its historical evolution and social characteristics. In this way it sets out an example for the operation of the medium in small European markets.

Based on this review, the paper goes on to analyze the challenge that the Internet radio represents in the Greek media landscape. In this context, it raises several questions. First, about the possibility of and the ways in which Internet radio might differentiate from RF radio, breaking free from the burdens of the former. Considering previous analyses, the paper takes into account the tendency of the Internet radio to be colonized by the same forces and structures that dominate the RF radio and determine its content. Research has shown that this is a general tendency on the Internet as a whole. Second, it raises the question about the differences between the RF and Internet radio as communication media and social systems. In an attempt to study the probability of Internet radio making a difference in a media environment like the Greek one, the paper discusses research scenarios and methods for its scientific evaluation. Finally, the paper tries to outline the main directions of the research in order to examine whether the Internet might represent a new environment for radio or a new form of the old structures in the well-known and well established status quo.
The development of the news-information production model at general-interest radio stations in Spain (cadenaser.com, rtve.es, canalsur.es)

Avelino Amoedo; Maria del Pilar Martinez-Costa; Elsa Moreno

The criteria that shape the conceptualization, production and programming of traditional general-interest radio contents have shifted in line with the emerging conditions of the digital environment. Established professional practices have been altered by the prevalence of new (multimedia and hypertextual) languages and platform convergence in content production and broadcasting. Until recently, the defining features of such practices had included the use of sound to the exclusion of other elements; narration in a continuous sequence; continuous updating of contents; a conversational style; and the need to generate and retain audience interest.

The purpose of this paper is to present the production strategies and broadcast criteria adopted by Spanish general-interest radio stations in both on-line and traditional on-air formats, as well as to describe the organization of professional responsibility at editorial level within radio stations. These issues are addressed in detail via interviews with content producers, marketing managers, technical directors and editors (of both online and on-air broadcasts) at the following radio stations: Cadena SER (www.cadenaser.com), a national commercial broadcaster; Radio Nacional (www.rtve.es), a national public-service broadcaster; and Canal Sur Radio (www.canalsur.es), a regional, public-service channel. The interviews are to be carried out between 1 April and 31 May 2011 using a semi-structured questionnaire that comprises 24 open questions, which explore strategic aspects of convergence processes, as well as the organization of work, the professional structure of editorial offices, news-program planning and the use of new technologies. The first draft of the new production model for news-information contents on general-interest radio may be traced from a comparative analysis of responses to the questionnaire.

This research is being carried out in the context of the project Evolución de los cibermedios españoles en el marco de la convergencia. Multiplataforma e integración periodística [The Development of Spanish Cybermedia in the Convergence Context: Multiplatforms and Journalistic Integration], 2009–2011, a research project funded by the Ministry of Science and Innovation (Government of Spain).
available to all listeners. Despite the increase in attractive programs, it faced with the declining of its listeners. The main goal of this study is to identify the reasons of mentioned declining. Also with the emergence of New Media, the question is that how local radio stations can maintain or increase their listeners? In attempting to answer our research questions we, as researchers, used in-depth interview. Our interviewee was Guilan s retired radio narrators and text authors that have been retired in recent years. Factors raised by interviewee were placed in two main categories; media and content management. These factors stem from their professional experience.

Relying on the findings of the interviews, in this article we intend to clarify the role of content and media management in increasing radio listeners.

**Breaking radio boundaries: a new environment for government advertising aimed at young people**

*Susana Gimenez; Esteve Crespo Haro; Maria Blanca Perona*

Sequentiality, real-time and unidirectionality are reception properties that have traditionally characterized radio messages. However, the emergence of online media as platforms for broadcasting sound texts is contributing to the transformation in the uses and listening patterns of radio content. This fact turns out to be particularly interesting when defining relational communication strategies targeted at young people, those belonging to the digital natives’ generation. For this public, whose learning processes are developed in a fully digital environment, the possibilities of downloading, copying, replaying and/or sharing sound files, at any time, from any place and on any device, fit their consumption habits -being portability one of the most relevant- and their way of interacting with media. This interaction, which affects the distribution of all kinds of messages, should be taken into account when planning public administration campaigns aimed at informing, educating and raising young people’s awareness of social issues; that means, it should be used to promote that government objectives reach this public and, therefore, strengthening the opportunity of establishing a closer relationship with it.

The overcoming of transmission boundaries that have historically determined the broadcast of radio messages arises the need of expanding the conceptualization of this kind of content. For that reason, focusing on public administration campaigns, we suggest a noun transition from “radio government advertising” to “sound government advertising” in order to broaden the limits of messages in the online environment and be in tune with the digital culture.

Within this context, the objective of this paper is to analyze the data provided by the Spanish Government reports on public advertising campaigns from 2006 to 2010 - selecting those campaigns specifically targeted at young people- along with the first results obtained from an investigation conducted by the Publiradio research group from the Universidad Autónoma de Barcelona, titled *Digital sound-sphere as a new environment for the reception of sound messages among young people. Studying their listening habits for the development of new formats of government advertising* (CSO2009-12236). These data will be used to compare the media consumption habits of youth, defined for the purpose of this paper as individuals from 14 to 25 years old, and the advertising strategies carried out by the government, both in terms of media selection and investment. The analysis will provide
meaningful information concerning the relationship between these two aspects and their evolution during the five-years studied period.

Music as mass consumption in the web radio: towards a model change

Aurora García González

Streaming software for broadcasting is an attempt to push the limits of the network for distributing audio files heavy; it seems the social desire to turn the Internet into a total environment, a meta-medio that using audio and audiovisual languages itself is endowed with the ability to communicate and exchange information through the lawless characteristics of the network and the absence of a centralized service. The feeling is that the Internet is a land of freedom, outside the rules of the market and even more alien to any rule.

Two consequences of this process are particularly important for radio:

1. Each person can become a broadcaster, recorded musics, and live music. The enormous social and economic distance between the broadcaster and listener, at least potentially, can become a form of P2P type interaction.

2. Radio stations may broadcast through the network and expanding the limits of space and time and eliminating many forms of control and censorship.

Our work makes a comparative research on how to get better results in the search for songs, through careful study of the case of many tunes comparing their broadcast through the radio network or incorporating them into the web. The results allow us to approach the radio model change that is occurring today.

Why do Turkish youth choose to listen to radio?

Ögzül Birsen

“The radio as an apparatus of communication”

Bertolt Brecht

Marshall McLuhan categorized radio as a “hot” medium not necessarily for its popularity, but for its high levels of information intensity. Radio gives chances to audience who use own imaginations. Radio broadcasting started around 1920's in Great Britain. Unlike other mass communication tools, Turkey introduced radio almost simultaneously with the rest of the world. The first radio broadcast was initiated by Turk Wireless Telephone Cooperation, using 5 kw transmitter in Ankara and Istanbul in 1927. The power and influence of radio on society was quickly realized in Turkey. The young Turkish Republic benefited from radio on society was quickly realized in Turkey. The young Turkish Republic benefited from radio broadcasting to explain new fundamentals of democracy to the society. After realizing the influence of on society, broadcasting rights were taken away from private companies and the government started to control the broadcasts.

Broadcasting was controlled previously by Post, Telegraph and Telephone (PTT), later by the Public Directorate and finally by the Turkish Radio and Television (TRT) that has been criticized regarding its autonomy and freedom. TRT’s impartiality and trustworthiness was
also questioned because of its dependency on laws passed by the ruling parties. Despite the fact that it has been much questioned for years with respect to its bureaucracy, impartiality and autonomy, TRT has been a very important institution in the public broadcasting area.

In Turkey, radio broadcasting was maintained by the Turkish Radio and Television Corporation (TRT) until 1990s. The TRT monopoly on the field of broadcasting was protected by the constitution. Although the legal regulations in Turkey did not allow private radio and television broadcasting, radios and televisions began to broadcast de facto in 1989. Consequently, the monopoly was eliminated by a change introduced in the 133rd article of the Constitution. The Radio and Television Supreme Council (RTUK) was established in order to supervise the legal conformity of the radio and television broadcasts. With the introduction of the “Law on the Establishment of Radio and Television Enterprises and Their Broadcasts” numbered 3984, rules to be followed by private radio stations, television channels and the TRT were designated. The 29th article of the law explains who can and cannot be entitled for broadcasting. According to this article, political parties, associations, unions, occupational groups, cooperatives, foundations, local administrations can not set up, or become a partner with, private radio and television establishments (official gazette, 20.4.1994). In accordance with the law no. 3984, nongovernmental organizations have been prevented from undertaking radio or television broadcasts.

Very fast and fundamental changes were experienced in media after 1980s. Traditional media structures have been replaced by the new media structure due to the neoliberal policies. Public monopolies in the field of radio and television were eliminated through privatization and deregulation and a brand new structure of ownership was formed. Monopolization began in the communication sector which was gradually becoming conquered by big multinational capitalists. Survival of non-commercial broadcasters got harder. Aside from the legal and economic barriers, socio cultural issues were the most important reason for the inability of alternative broadcasting to make its presence felt in Turkey.

Today Turkey, broadcasting options are created by the TRT and private channels that maintain their broadcasts under governmental supervision. According to 2008 data, there are 35 national, 99 regional and 948 local radios in Turkey that applied for license. 1082 radios in aggregate have made their license applications (www.rtuk.org.tr). A majority of the private radios beginning their broadcast lives in 1990s operate practically as “music boxes.” Among these, there are some which have managed to go beyond the general understanding of commercial and popular broadcasting.

Technologic developments, portable players and internet radio, are making easy to reach radio for listeners. Youth as the most open mind group in society are easily adopted new technologies. Youth have more media options than in the past. This study to examine teen’s radio use in this digital age. Purposes of this study are what are the radio stations on the motivation of young people and effect of technological developments. This study hypothesis is what are the functions of radio for teens? Which radio functions for teens are linked to their radio use as measured by their reported time spent listening to radio on weekdays and weekends? And how are demographics, radio functions, and time spent with other media linked to teens’ time spent listening to radio on weekdays and weekends? This study’s findings will have had with questionnaire. This questionnaire will have applied university students who are between 18-22 years old as acting of teens.
Children can be producers of knowledge on topics on the nature and the city, using the radio and the new technologies.

Grecia Rodríguez; Leonardo de Albuquerque

Children must be considered as active agents in the planet they live. They must have an active role in what concerns natural resources as well as in the urban territories that they inhabit.

Considering the work that we have been developing the last years in an Association called “Soy niño” (Venezuela, South America) we will present a paper that intend to show how children’s native digital competencies can be an important tool to work with children. We developed a project with children called “Children as presenters: friends of nature and city” that intended to involve children in the reflection and action about the problems that they face in nature and their lives in big cities. We will present several lessons learned from this project developed with children trying to demonstrate their important as co-producers of knowledge using the radio, means and new technologies about nature and cities.

**Narratives | New Radio Genres and the Creative Power of the Sound (3) | Room 17**

16-September, 09h00 – 10h30

Creativity: reconstruction core of the advertising message in the digital sound-sphere

Ana Enrique Jiménez; Maria Luz Barbeito; Anna Fajula

The characteristics of the radio media have traditionally been put forward as arguments to justify the lack of creativity in radio advertising in Spain. Factors such as fragmentation of the media, the need to resort to high frequencies in the broadcast of messages, the almost absolute control of the wedge format or the direct translation of television texts to the radio, have led to and perpetuated the idea that radio advertising is not creative. However, the digital sound-sphere has become upside down the paradigm of transmission and reception of audio advertising messages. Multiplication, integration and interaction of different receiving devices outline a landscape in which not only new consumption habits arise, that are beginning to overtake the traditional formats, but also creativity stands as an essential tool to attract the attention of the "new audiences". This is one conclusion that emerges from the first stage of the study being carried out by the Publiradio Research Group (Universidad Autónoma de Barcelona), titled: Digital sound-sphere as a new environment for the reception of sound messages among young people. Studying their listening habits for the development of new formats of government advertising. (CSO2009-12236).

The project emphasizes the importance given to creativity when developing advertising products, so much so that for the young people who have been part of the field investigation, one of the conditions for advertising to be accepted is to be creative. In this new stage of digital sound-sphere, radio loses its main role as a transmitter of sound advertising and must coexists with other media, increasing the possibilities of contacting with
the target public. These new media have specific features that allow them to get released of the topics traditionally associated with radio advertising. But, have we taken this opportunity to renew them? The emergence of these new media has not been accompanied by the emergence of new sound advertising formulas. In this communication, it is intended to highlight the opportunity provided by the digital sound-sphere enhancement factor of creativity and also the central role that digital sound-sphere can and should play when creating future audio advertisements.

**Advertising characteristics and strategies in the prime time sports broadcasts: the final of the Spanish King's Cup and two radio shows in play**

*Emma Rodero Antón; Marina Vásquez; Olatz Larrea; Toni Sellas; Eva Comas*

Radio is no longer considered the main media for the advertising, due to the impact of media such as television or cinema. The lack of wide bibliography and studies related to the radio advertising reflects this situation. But radio is still a medium with differential advantages for advertisers. So, the problem is not about radio as media but of a lack of strategic planning in advertising format. The radio programming includes two types of messages, informative and advertising, but presented in an autonomous and independent way. However, listeners receive both messages as part of the same act of listening. If these ads lack quality, the listeners' perception of radio broadcasting will be also affected. In this sense, it is easy to verify that when the ads are well integrated in a radio program, listeners won't have a negative perception of it and they even realize some comments about the advertisements.

This paper presents a case study of two Spanish sports shows that have created their own advertising style. *Carrusel Deportivo*, which is broadcasted by Cadena SER, was the pioneer on 1954 and now remains on the top of the audience rankings. The second position is occupied by *Tiempo de Juego*, which is broadcasted by Cadena COPE. The structure of these shows is determined by the live broadcasting of the main matches, keeping an eye on the rest of the matches’ results. The main characteristics of these shows are: dynamism, personality and charisma of the narrator, free style speaking and the participation of an experienced team that includes professionals and collaborators. As a part of this team, there is usually a role of a kind of showman who deals basically with an important part of the entertainment speech, related often to the show’s advertisement. Using voice abilities for expressive purposes and inserting advertisements throughout the show, these programs allow exploring new formats and new advertising strategies within Spanish speaking radio stations. For instance, they have managed to make Spanish radio listeners repeat frequently phrases of the different ads. In these two cases, advertising, far from creating a negative perception, contributes globally to the positive image of the show and therefore establishes close links with the listener. The competence between these two show and thereby the use of different advertising techniques is highlighted in the prime time football matches.

Therefore, it is interesting to conduct a study to characterize the kinds of advertising employed in these two sports radio shows during a prime time sports broadcasting: the final match of the Spanish Cup: Real Madrid-Barcelona. The analysis of the study will have three objectives:
1. To determine the advertising characteristics in these sports broadcasts: global volume of ads, categories of advertisers and narrations styles employed.

2. To identify and establish the creative strategies employed in the broadcast: structure and form of ads.

3. To compare the advertising characteristics and strategies between the two shows.

The potential sense of sound elements of radio language: the suggestion of multisensorial images by advertising spots

Graziela Mello Vianna

The aim of this paper is to comprehend the suggestions of sense that are constructed by the sound elements of radio language. So, we analyzed the text, the performing of the voices, the music, the sound effects, the silence and the sound techniques (recording, mixing and post-recording effects, like reverberation, equalization) to understand how those suggestions are constructed nowadays, when the new technological tools transforms the process of production and the conditions of listening. Elements that are associated to the cultural background of the listener to create multisensorial images. For this purpose, we defined advertising spots as the object of our analysis. This paper is part of our PhD thesis where we considered the fact that near the dates related to consumption – Christmas, Summer vacation, Easter, Mother’s Day, Valentine’s Day, Father’s Day and Children’s Day – advertising is intensified in the media. So we recorded the two more popular radio stations in each capital of south and south east brazilian regions one week before each date.

After this recording, we selected two commercials for each date – one jingle and one spot that utilizes drama as a technique to persuade the listener. For this paper, we selected two of this analysis done in the PhD thesis - one advertising spot that uses the techniques of drama and one jingle that uses the models of Brazilian popular music in its structures. The analysis of advertising spots allowed us to identify the “model-listener” (concept based in the concept of model reader of Eco) of the advertisings and the objectives of each commercial. And also allowed us to verify the strategies to persuade the audience and point some possibilities to suggest sound images to this audience. In development of this analysis, we utilised the works of authors of semiotics, sociology, communications and musicology as the theoretical foundation for our work. The research establishes a typology of the sound elements of the radio language that are related to the potential of expression of this medium.

We believe that this work can be a contribution for further researches about radio language, for the professionals of advertising and for those who works on radio stations to better comprehend such potential and also to requalify the advertising spots for advertising investments and for the listeners.

Description and analysis of advertising used in Argentinean radio prime time

Maria Müller

Radio advertising in Argentina was adapted to the changes and needs of radio. While traditional advertising still remain (sponsorship, lot of commercials, live reads, endorsement), they
incorporated variations in duration, distribution, role of the speaker, use of resources such as humor, irony, among others.

This paper aims to describe and analyze the advertisement genre used in the four prime time leading programs in Argentina: “Hola Chiche”, “Terapia Despareja,” “El Oro y el Moro” and “Cuál es?” It seeks to discover what advertisement genres predominate and how these genres are used by top-rated programs. The methodology is a content analysis that is applied to a sample of four programs with duration of four hours each (ranging from 9 AM to 1 PM, Monday through Friday) for two weeks in October 2010. The sponsorship is the least used, while the lot of commercials is prevalent in all programs. The lot of commercials is very different in length, and in the case of AM, it distribution is very uneven throughout the program, and even varies greatly from day to day. The endorsement is becoming increasingly common in prime time. The speaker role is essential to “selling” products or services and his function becomes so important that programs incorporate dialogue sections to include live reads with time for humorous banter. In several cases, the live reads refer to Internet web pages, blogs and facebook or twitter accounts. This means that radio advertising converge with other media like the Internet. Finally, note that the terms of prime time advertising on the Argentinean radio have changed in recent years so as to adapt to changes radio has undergone: programming criteria, use of genres, variety of content and voices and interaction with the listener.

Technology| Towards Industry Imperatives and Multimedia Contexts (2) | Room 18
16-September, 09h00 – 10h30

Digital radio in Brazil: analysis of an unfinished debate
Carlos Eduardo Esch; Nélia del Blanco

Government, broadcasters and civil society sectors have been arguing for ten years the digitization of the Brazilian radio. This period has stimulated in the broadcasters and the professionals in the area a feeling of impasse, powered largely by technological uncertainties and the political disputes. Faced with this panorama, the paper analyzes the causes of this deadlock from the perspective of Vincent Mosco political economy and his studies about how relations of power represent the production, distribution and use of communication resources. From the understanding of the dynamics of political actors revolving around the issue (State, industry and society), we sought to understand the barriers that difficult the construction process of public policies for the digitization of the radio. In this search, does not be forgotten that the Brazilian broadcasting was shaped by a contiguous relationship between businesses and politicians. This closeness has established a concessions system operated from political and economic interests and the establishment of regulatory acts that ensured the benefits of capital. This symbiosis has established a concentration of economic, political and symbolic powers in the hands of private entities that perform then in a socially asymmetrically, manipulating extensive resources and fighting for corporate interests. Thus, this paper is based on the results of the research “Mapping the technical conditions of radio stations in Brazil and their adaptability to the standard of terrestrial digital radio broadcasting”, accomplished with approximately 800 stations in Brazil and also uses the content analysis of more of 250 news and articles about digitization of the radio published in the press in the period 2000-2010. The research reveals that the debate has been
characterized much more by positions that try to preserve the historically status achieved by different actors in the process and considerably less by understanding of the profound changes in the radio business model that should arise in future. The debate also crystallized in the broadcasters a variety of existing fears about the consequences of changes, particularly in the absence of successful examples of the digitization in other countries.

Despite the doubts and uncertainties, there are also a set of positive expectations from the broadcasters (small and medium-sized businesses) in respect of digitization. The improvement in sound quality, the increment in the supply of additional products, the increase in audience and revenues are some of the results expected. At the same time, this technological optimism opposes to the critical analysis that broadcasters present about the political process that boosts the migration to digital in the country. A representative portion of Brazilian stations thinks the process is slower than it should and believes that the discussions are centered around a few broadcasters, especially those of greater economic and political power. Other criticisms are noticed in the study concern to the absence of technically qualified discussions that would assist broadcasters establish strategies before the digitization, and the lack of clear public policies by the government to support the sector.

**Digital switchover strategies: will analogue ever close down?**

*Stephen Lax*

Digital radio transmission technologies have been around for over 15 years now, but nowhere has analogue radio been switched off in favour of digital, and very few countries have realistic plans to do so. Yet digital television, which has been in existence for a similar period, has proved successful in replacing analogue in a number of countries. This paper will explore the reasons for this difference. The reasons why digital radio has struggled to become successful are: political – governments have adopted different regulatory and policy approaches to digital radio, given the wide variation in radio industry structures, and the lack of strong, central policy support from the EU for example; economic – the radio industry in many countries has for some years operated under worsening financial conditions in comparison with television, exacerbated by the recent economic downturn, resulting in differing degrees of enthusiasm for digital radio; social – though based on a similar transmission infrastructure, radio is used differently from television by the audience, and the radio industry has struggled to persuade listeners of the benefits of digital radio; technological – while there are numerous standards for digital radio, few are technologically proven and no single system, for different reasons, offers a simple and direct replacement for the existing structural arrangements in analogue radio.

With an overview of the differing stages of digital radio development across Europe, drawing on data compiled by the Digital Radio Cultures in Europe research group (drace.org), the UK will be used to offer a detailed analysis of the progress made towards digital radio switchover. The different ways in which government has sought to support digital radio and the inconsistencies within the radio industry in its approach to switchover will be considered. The public response to the emergence of digital radio and, in more recent months, to the prospect of switchover suggests that broadcasters are not succeeding in persuading listeners that an eventual switch off of analogue FM is in their interests. While new radio technologies, such as Radio DNS or RadioText+, which aim to enhance radio’s multimedia capabilities, continue to be developed for the analogue FM system, the future for radio in the digital era might mean more hybrid radio – web based delivery of
multimedia content alongside conventional audio streams, which for the foreseeable future might be delivered as readily on analogue FM as on any digital broadcast system.

**From Radio to R@dio: broadcasting in the 21st century**

*Paula Cordeiro*

Online broadcasting, online music services, portable music players, digital receivers, mobile phones and podcasts are different ways to access music and entertainment. All these platforms represent a whole new scenario for media and forces radio to change the business and communication model, transforming the radio concept we used to know. MP3 players for instance, or devices such as mobile phones are shifting the balance of power away from radio as tastemaker toward consumers’ ability to select, hoard and arrange their music. Multimedia is changing radio discourse. Radio listening gave way to online navigation and interaction. To where does all this lead us to? The proposed abstract will focus on the transfiguration of audio contents, both in terms of journalism, entertainment and advertising, as well as the mutation of the listener in direction of a relation between the one who listens to radio and is also a web user of radio websites, presenting the concept of R@dio, as a definition for the new broadcasting context in the 21st century.

**Narratives| Non-linear Discourse and New Language Practices | Room 16**

16-September, 11h00 – 12h30

**Myth, metaphor, transcendence and the evolution of radio**

*Andrew Dubber*

There are several key metanarratives that are woven through historiographies of the medium of radio. Technological progress defines an arc through the history of audio broadcasting, as does a succession of influential “great men and women”. Radio can be understood as a series of professional practices, a method of transmission over the air via electromagnetic waves, as a progression of policy and political economy shifts, as an institutional form, as a dynamic media ecology, and as a type of content that has undergone stylistic, aesthetic and thematic changes over time. However, none of these popular metanarratives grasp the totality of radio as a phenomenological, experienced form and nor do they point clearly at usefully predictable developments.

However, whichever way you look at radio, the medium’s development can be understood as not simply a narrative, but as a form of narrative. Literary critic and Blake scholar Northrop Frye’s 1957 work *The Anatomy of Criticism* provides a model for understanding the development of narrative across time. Throughout history, storytelling has progressed (descended?) from a Mythic form, through a Romance period, High Mimetic, Low Mimetic, and finally Satire. I propose that this same progression can be used as a metaphoric frame through which to understand the trajectory of radio in all of its aspects.

However, Frye’s analysis does not stop there, as the trajectory continues past Satire, only to end up back at the ‘top’ in a second Mythic age – and the same journey can be taken again, this time through (to borrow from Blake) a perceptual frame of Experience, rather than of Innocence. I argue that radio is experiencing its difficult birth from the realm of (metaphoric)
satire, into a second Mythic age: one of bold new stories, technological innovation, gods and monsters. To understand that transcendence is both to grasp a larger and (I argue) more consistent and coherent metanarrative of radio’s development, and to have the tools with which to navigate, legislate, analyse and assure radio’s future into its second century.

Radio - the forgotten medium for users’ creative mental interaction and co-production

Titti Forsslund

Twenty five years ago the Swedish Educational Broadcasting Company (UR) was in the process to cease radio programs for children. There were two main reasons articulated for this; the broadcasting role model BBC recently had given up their educational radio programming for children and the use of radio programs or recorded audio cassettes programs in school in Sweden had decreased in favor of television or video use. Surveys of teachers’ attitudes towards radio for education revealed that teachers expected children not having listening abilities without being presented pictures. As a researcher of UR I made a reception study of children’s listening experiences, which illustrated 9 year olds’ abilities to create mental images of radio programs. After their listening, children were happy of this listening experiences and wanted more radio programs in school.

In my current research project 2011, following new multimedia journalists in their work, I find radio/audio on the web paying a short visit and finally ceasing, because it was assessed too much effort of editing in relation to the few cliques on the audio clips on the web. When audio was there, it was accompanied with pictures.

The benefits of radio or audio and its freedom from readymade pictures have advantages that are not very often acknowledged. As a university lecturer of journalism students in a program of journalism and media production (including radio) I find that radio is often neglected among all other media mentioned in the literature of media theories. When radio is mentioned it is in relation to music. The special affordances of radio/audio narratives are seldom expressed. In my paper I will elaborate these affordances in relation to children’s narrative listening experiences.

The Flickerman: re-creating radio drama as augmented narrative

Lance Dann

Online audio drama creates the potential not just for new forms and patterns of listening (on-demand and audience controlled) or for revised methods of plot structuring (with series stacking allowing for the use of extended narrative arcs) but of a complete re-creation of the listening experience as a form of augmented audio narrative – one in which the story spins out of the wireless and overlays the ‘lived’ experience of the listener.

This paper will discuss the use of both social media tools and diverse media platforms in the construction of story in which the membrane between the real and fictive has become permeable. This form of work allows the writers to break the Fourth Wall and the audience to actively engage with a drama that is played out across cyberspace, radiospace and meatspace. It will focus on the author’s ongoing work on The Flickerman a piece of applied creative research that began as an attempt to explore the possibilities offered to writers by
working outside conventional radio networks, and has developed into a piece of as-live, collaborative, open-source story telling.

*The Flickerman* is a multi-platform sci-fi thriller that was written and produced as part of a PhD in Creative Writing based at University Bath Spa and funded by the Society of Authors. By combining real world events, audience interaction, live writing, found online objects and uploaded ephemera *The Flickerman*’s narrative recreates traditional story telling as a digital audio bricollage, one in which the distinction between real space and virtual space is not made and the real and imagined are seamlessly blurred. The series was launched in 2009 across Facebook, vimeo, SoundCloud, twitter, Facebook and iTunes, with the audio elements being broadcast on radio international (it was recently serialised on ABC Radio National in Australia).

*The Guardian* said of the series’ radio broadcasts that “it all makes you feel involved. This is what people hope to create when they say “interactive” but I’ve never seen it work before. It is a strange and exhilarating project”.

For more information please visit [www.theflickerman.com](http://www.theflickerman.com)

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**Formal you or informal you? “Tu” or “Você”? The evolution of treatment in radio broadcasting in Portugal in the past decade**

*Teresa Alves*

In the past decade, the way of treating radio listeners has evolved towards a more informal way of treatment. Until 1998, the formal “you” (“você”) was the consensual way of treatment in radio broadcasting. The first radio station ever to treat its listeners in an informal “you” (“tu”) was Mega FM, which was founded in 1998. Mega FM’s target, at that time, was young adults, mainly students, and treatment them in an informal way was a strategy in order to improve proximity and intimacy with the radio listener.

After that, competitors that arose (Best Rock, Cidade FM,...) started using the same strategy, creating a new paradigm in the radio market: stations aiming at youngsters would be informal and use “tu” and stations targeting adults would be formal and use “você”. This phenomenon was the status quo during the whole first decade of the century.

However, nowadays there seems to be a growing tendency of informality in the social patterns. Since the end of last year, RFM – the leader in radio audiences, which target is 25-45 year olds – has changed its positioning in the way of treating radio listeners and is now treating them by the informal you (“tu”). The treatment has been changed but not the target, therefore, this might reveal a few social tendencies that can guess the future. Radio broadcasting seems to be following a tendency of informality, which is not happening in media competitors such as press or TV.

This tendency might be explained by social patterns: life expectancy has been increasing so exponentially that people become older much later in time; also youth and beauty are extremely valued, and have became a goal to the majority of people, thus making them appreciate the fact that the environment around them makes them feel young.

However, there are also commercial reasons behind this tendency: day by day, companies have been communicating their brands in a much more innovative and fresher way, many times using an informal tone of voice in advertising. Therefore, the informal treatment in
radio broadcasting also creates coherency between information and entertainment contents and advertising. In this communication, the main goal will be to understand this new paradigm that is developing in the past years about the way radio stations treat their audience, try to explain its causes and how this tendency will evolve in the future. The two case studies mentioned (Mega FM and RFM) will be introduced more deeply and the social analysis of the radio listener will also take place.

**Technology | Towards Industry Imperatives and Multimedia Contexts | Room 18**

16-September, 11h00 – 12h30

Live and local no more? Listening communities and globalising trends in the ownership and production of local radio

Guy Starkey

This paper considers the trend in the United Kingdom and elsewhere in the world for locally-owned, locally-originated and locally-accountable commercial radio stations to fall into the hands of national and even international media groups that disadvantage the communities from which they seek to profit, by removing from them a means of cultural expression. In essence, localness in local radio is an endangered species, even though it is a relatively recent phenomenon. Lighter-touch regulation also means increasing automation, so live presentation is also under threat.

By tracing the early development of local radio through ideologically-charged debates around public-service broadcasting and the fitness of the private sector to exploit scarce resources, to present-day digital environments in which traditional rationales for regulation on ownership and content have become increasingly challenged, the paper also speculates on future developments in local radio.

It draws on research for the new book, *Local Radio, Going Global*, being published this month by Palgrave Macmillan.

Local broadcasters in the Norwegian media house - the structure, quality, relationship?

Ilona Biernacka-Ligieza

Present-day picture of Norwegian media market show that the transformation from mono to mixed media newsrooms increases its rate from year to year and affects every communication platform. Additionally, media houses put pressure on broadcasting. Many editors say that mixed media is difficult to “grasp”. Therefore, many questions and doubts about the future shape of the Norwegian media arise: How to manage mixed media newsroom? What should be required from collaborators in mixed media present time? How does functioning in the structures of media houses affect quality of journalism? Is the media houses, the direction where we should be heading? Do local broadcasters have a chance to survive in the market of uniting media? What form a local broadcast will adopt? The answers for these and many other questions related to the transformation of the media will have to
be sought in the coming years, when both market and technological developments force a change in the media shape.

In this paper, there are only suggested some trends evident in the emergence of the structure of the Norwegian media houses, especially the changes in the local broadcasters (the change in the shape of newsroom/ editor office; a change in the journalistic skills; preferences of receivers). The material underlying the empirical results of this study is based on surveys and interviews conducted among owners of local radio stations, journalists and trade union representatives.

The Ways of Participation. The Volunteers in the Community Radio Stations from Grenoble (France)  

Maria Holubowicz

The community radio stations, "[thanks to which] groups of people silent or deprived (de Certeau, Giard, 1983, p. 16) can re-appropriate the space of the public expression, a small part of this space " to resume the words of the French philosopher and historian Michel de Certeau (de Certeau, Giard, 1983, p. 16) constitute a space of expression par excellence to the people representing various sensibilities and border situations, because " situated between two ages, between different styles of behaviour, between two cultures " (Ibid.)

But contrary to the commercial media, the community radio stations put in contribution the nonprofessionals not only to make them testify, because the participation of these nonprofessionals is on the basis of the functioning of these radio stations. Indeed, having limited resources, they could not survive without the contribution of numerous volunteers. However this contribution has a sense beyond the economic interest which it presents for the concerned structures as far as it also embodies a civic participation.

Following the methods of the comprehensive sociology, which allows studying the agents’ motivations, we would like to realize a study about the volunteers collaborating to the community radio station. Who are they? Why did they decide to join a local radio station? What kind of symbolic profits do they think to gain?

Beyond the question of citizens’ participation, the volunteers’ commitment in the local radio structures allows also to raise the questions relative to the professionalization. Indeed, some of these volunteers, whom often nothing intended originally for the radio businesses, intervene on the air without any preliminary specific training. Such a lack of training, in particular in the manipulation of the technical tools, certainly raised some problems to those who were confronted with it.

It would be interesting to clarify the nature of these difficulties as well as to know how the involved people, as well the volunteers themselves as the people in charge of concerned radio stations, are able to face this problem. Especially since the requirement of versatility of the staffs, frequent in small structures, increases with the passage into the multimedia radio.

Which "knacks" (tours de main) and which "arts to make" (arts de faire) (de Certeau, 1990), which subterfuges they use possibly to conform themselves to the professional practices considered as legitimate (those of the professional journalists and technicians), or at least what they imagine as such, and to gain so their own legitimacy behind the microphone or in front of a mixing desk.
But there are also volunteers intervening in these radio stations the skill level (journalistic, technical) of which have nothing to envy to those of the professionals. How do these people perceive themselves with regard to the employees of their structures, while remuneration for a made task is still considered as one of the foremost sign of the professionalization?

We plan to lead our study within the community radio stations of the city of Grenoble (France). This inquiry will be essentially realized via a questionnaire with open-ended questions and completed possibly by some individual interviews and a field observation.

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The European issue by RFI, the BBC World Service and Deutsche Welle Radio: Influences of Political Economy

Ariane Demonget
The European Commission has got an influence both economic and political for international broadcasters to deal with the European issue. In this paper I will give the example of the project "Radio E".

In the early 90s, the Digital Audio Broadcasting (DAB), offers the prospect of broadcasting high quality listening, coupled with visual data, and that, by freeing up space on the FM band, since the same frequency can host six broadcasters. It allows several international broadcasters, thus several languages to share the same frequency. That's probably why the European Union proposes a pilot program for the DAB with the BBC World Service, Deutsche Welle Radio, RFI and Radio Netherlands Worldwide. The ultimate goal is announced to create a true European Broadcaster thanks to the DAB technology. Naturally, it aims at launching DAB in Europe. "It was related to the introduction of DAB. "Confirms Joachim Lenz, program director of the DWR, in an interview in August 2004.

The project will not go through of the new millennium. The first pitfall is the audioquality of DAB. It seems not to justify the purchase of new receivers by the public. In addition, this format would not be particularly relevant for shortwave listening, which is however the particular feature of international broadcasting. Finally, the need for cooperation between broadcasters is difficult, which makes the project a utopian European station, and the DAB, a obsolete tool. The BBC World Service, leaving rapidly Radio E, attests to the ethical difficulty to cooperate with other stations.

Fritz Groothues, Chief Strategy Officer of BBCWS, wrote in 1997: "The cooperative work between the various editorial was more difficult than expected. Each house has its traditions of work, and his own editorial principles. And who would have thought that cooperation would be facilitated by the fact that it was international broadcasters, was mistaken. "However, the failure of a project of an European broadcaster also potentially manifest irrelevance of its subject - Europe - and yet, the failure of the DAB, which was replaced by DRM shortwave German and British, and DAB +, for television and broadcast nationally by the British in particular. The analysis of Hans Jens Kleinsteuber is severe enough about it, and this, in 1997. This technology, which refers to the Germans "Dortmunder Brauerei" which shares with the digital format the acronym "DAB" - and that is "an additional incentive hierarchical EU in terms of Media Technology - after HDTV D2MAC, PAL "Plus - is simply no need."

One may wonder if the experience of Radio E project, closely linked to a form of economic strategy does not harm the ambitions of the European Commission's communication.

**Pan-European Radio: Euranet as case Study**

**Ignacio Gallego Pérez; Manuel Fernández Sande**

One of the most important lacks of the European Union construction process from the origins to the actual 27 Europe is the weak common cultural identity. With this debility, the Union conformation has been based on economics and politics agreements. During the last 25 years It has achieved a real economic union with a common currency and it has transferred some competences to the European institutions. However, it has been much more difficult the construction of a real European civil society and citizens are much more identified with the national, regional and local identity.
Euranet Project, European Radio Network, began to develop on December 2007 with the idea of constructing a network promoted, in their origins, by 13 radio stations from 12 countries. Their broadcasting started 1st April of 2008 and it has as a main aim to inform about European latest news from the local proximity that offers regional and national broadcasters. At the same time, it contributes, with a transnational perspective, to generate quality information stream about Europe without the idea of generating an institutional channel directed from Brussels.

For our communication, the Euranet experience is particularly interesting because we could investigate on different aspects: on one hand, it constitutes as the first pan-European radio project that from diversity it tries to adapt to the different radio markets and it is creating specific messages for each local audience. On the other hand, it tries to take advantage of the synergies that Internet has facilitated to improve the diffusion – on streaming and podcasting- and the audience interaction. Besides, with the university radios connection it tries to reach to the young audience as principal target.

Finally, Euranet has symbolized the significant change on the European Commission Media policy that includes radio on their communication strategy as active media on the search of the European citizenship social cohesion.

Actually, Euranet broadcast on 17 languages and is formed by 16 radio stations from 14 European Union states. It is putting on-air (on-line) 110.000 minutes of annual contents – about 2.000 hours- about European Union, with total freedom on the content treatment. Each station spends daily between 30 and 60 minutes on different European issues, which are distributed on different news and entertainment programs with contents about sport, travel, or European culture. It estimates that Euranet has an audience between 12 and 19 millions of listeners.

This communication tries to evaluate the results of this experience four years after of the beginning. Euranet has guaranteed their fund till 2013 – European Commission contributes with 6 millions of Euros yearly –. The paper tries to evaluate the future of the net, analyzing different issues (programming, web strategy, web 2.0. tools) and the function of Euranet on the construction of an European identity based on the managers opinion and in our quantitative and qualitative analysis.