Trends in Radio Research

Diversity, Innovation and Policies

Edited by J. Ignacio Gallego,
Manuel Fernández-Sande
and Nieves Limón

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PROLOGUE

PETER LEWIS

On my workroom shelf is a crystal radio receiver from the early 1920s—my father's; in my living room two radio receivers from the following decade—decorative furniture now. On their dials, lit up by the slowly heating valves inside, a reminder of the magical journeys that transported listeners across Europe on long and medium wave to Hilversum, Madrid, Paris, Stockholm, Berlin, Aberdeen, Belfast, London.

As we approach the centenaries across the world of the birth of broadcast radio, the contributions to this book mark another journey, of geography, of time and of discourse. Of geography in that the organisers of the Madrid conference where these papers were first presented wanted to "strengthen the relations between associations and researchers of Europe and Latin America". Their selection is a strong answer to the complaint of Alfonso Gumucio Dagron, well justified when he wrote in 2001 in his introduction to *Making Waves* that Latin American media scholarship had been for a long time ignored in the Anglophone world. The majority of the contributions here are from Hispanic and Lusophone radio researchers.

It is a journey in time in the sense that radio research has come a long way since the pioneering work of Cantril, Lazarsfeld and Herzog in the 1940s. After television killed the radio star at the end of that decade the research money followed the more glamorous medium. For many years, radio remained a private passion but suffered public and academic neglect. This began to change: starting in the late 1970s community media became an object of interest to both UNESCO and the Council of Europe, stimulating a growing range of publications, while in 1982 the Local Radio and Television Group was formed at the International Association for Media and Communication Research (IAMCR)'s Paris conference. In the UK, the "Hearing is Believing" conference at the University of Sunderland in 1996 led in the following years to the *Sounding Out* series, which brought together radio researchers, sound artists and film sound practitioners. In 1998 the Radio Studies Network was founded in the UK and GRER (Groupe de recherches et d'études sur la radio) in France. From

2004 the IREN project (a play on acronyms in different languages to spell "International Radio Research Network") involved 13 partners from 10 countries: Belgium, France, Germany, Greece, Ireland, Italy, Poland, Spain, Sweden and the UK. When European Union funding for IREN ended in 2006, the network of researchers was fortunate to find a home in ECREA (European Communication Research and Education Association), itself formed the previous year from previous European-wide associations; IREN morphed into the Radio Research Section of ECREA.

What can now be said about radio? A quarter of a century ago, as Jerry Booth and I wrote, it "lack[ed] a language for critical reflection and analysis" (Lewis and Booth 1989, xiii), for "though words are what radio uses above all else, it is as if there are no words to describe what radio is about" (Lewis 2000, 164). The contributions to this book, demonstrating indeed diversity and innovation, illustrate the opening up of the discursive space which radio now enjoys, supported by the infrastructure any academic subject requires—conferences, book publication, journals—with ECREA's Radio Research Section entering the field to join the *Journal of Radio Studies* and *The Radio Journal*, membership associations.

Where is all this going? A number of the contributions to this book discuss a future that is already with us. The individual selection of recorded music conveyed through headphones might suggest that radio was only a transitional means of disseminating and sharing aural culture, yet the spoken word lives on. True, many of us find it a struggle to get our students to open their ears to the acoustic space around them, but podcasts like *S-Town* and its predecessor, *The Serial*, attract massive audiences, while the Radio Garden seems to offer the same pleasure in sharing live broadcasts with family and friends across the globe as was once made possible by those museum pieces in my living room.

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CHAPTER ONE

CHALLENGES FOR RADIO IN THE DIGITAL ERA: DIVERSITY, INNOVATION AND POLICIES[1]

MANUEL FERNÁNDEZ-SANDE AND J. IGNACIO GALLEGO

This chapter provides an overview of the three concepts cross-cutting this work. This is a collective work aimed at presenting a series of works from around the world to review some of the current trends in radio research. We broach broad concepts that help to establish drifts towards various levels but which ultimately all have something in common: they look at how academia seeks to systematise the changes taking place in radio in its adaptation to the digital era. Diversity, innovation and public policy are used to frame the different chapters of the book, which seeks to provide a snapshot of trends in current radio research.

1. The Logic of Diversity and Radio in the Digital Era

The question of diversity in and of the media has become a set of problems increasingly addressed by international agencies, governments and academics from around the world (Albornoz and García Leiva 2017, 15). If we apply the logic of diversity to radio, we find a variety of approaches which can start with the definition of the concept we work with in our research group, Diversity of the Audio-Visual Industry in the Digital Era.

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[1] This work is based on research undertaken for the project 'Diversity of the Audiovisual Industry in the Digital Age' [CSO2014 52354R], diversidadaudiovisual.org, supported by the Spanish Ministry of Economy and Competitiveness within the National RDI Program Aimed at the Challenges of Society

> The diversity of an audio-visual system depends on a multiplicity of factors. To evaluate it, it should at the very least be taken into consideration that:
> - Capacity for production, distribution and exhibition/broadcast of audio-visual content should not be concentrated in the hands of a small number of agents and that these agents should exemplify different types of ownership, size and geographical origin.
> - Audio-visual content exhibits differences of variety, balance and disparity in terms of values, identity and æsthetics. These should reflect the multiple groups co-existing in a given society and should reflect foreign cultures.
> - Citizens can access and choose from a wide range of audio-visual content and even be able to create and broadcast them.
> (diversidadaudiovisual.org 2017)

Consequently, when we talk of evaluating the diversity of radio in the digital era, we should look to the property of producers, intermediaries and broadcasters. We are talking about a sector where there has been a global tendency towards concentration, with major actors dominating the market. This dominance is concentrated primarily in private media, with public radio in Europe, for example, accounting for 37.7% of the market of audiences (EBU 2016, 7). This figure is significant, as it is on the European continent that public service radio has developed most conspicuously. Radio as a medium has also been marked historically by a high degree of vertical integration. The broadcaster pre-produces, produces, programmes and broadcasts from the same institution/company. There is no national/global content market, nor are there any programmers who—with the odd exception—build their programme schedule on content produced by others. These logics decisively mark the impact in the global aggregators, in which they are generally positioned as leaders of the content coming from "traditional" radio stations. In countries with significant channel development (such as Spain and the United States) we do find a certain diversity in the ownership of broadcasting licenses, but most of these radio companies go about their activities based on the schedules developed by the major broadcasters; the number of independent broadcasters is truly small.

Following on from Hertzian logic, due to its oral nature radio—unlike television—is a highly local medium closely bound up with a country's culture. Radio distributes a product that is difficult to export; unlike television, we cannot dub, we cannot subtitle (although there are exceptions, with subtitled sound products on audiovisual platforms), and there is not even an international market for the radio medium. The established logic of the medium therefore makes the development of

platforms like Netflix or Amazon, which produce and distribute content at a global level, virtually impossible. Transnational actors therefore focus on the task of aggregation and dissemination and try to monopolise content to make audiences profitable through data and advertising. Here we come across aggregators like Tune In, platforms like SoundCloud or more music-oriented services like Deezer or Spotify, which are starting to take an interest in other audio and podcast content that will lend them exclusivity and give an added service to their customers.

Quite different is the case of music radio, where the main content has been supplied by various record companies. In Spain, for example, there is high concentration in this area due to the predominance of the private music radio formula, which primarily broadcasts music from the big three transnational record companies (Universal, Sony and Warner). These companies supplied 96% of the top-50 songs broadcast in 2016 in Spain, according to the annual report from Promusicae (2016).

Where content diversity is concerned, digitisation clearly offers a wide range of audio content. Internet radio and audio content has indeed led to greater diversity: in terms of the development of independent producers, the emergence of new formats and narratives and the number of radio services on offer has grown. If we look at some of the other variables defined by Napoli (1999), however, we can see that the concentration is predominantly in demand, consumption, advertising revenues and even ownership of the main Internet platforms. As with the other cultural industries, traditional actors seek to replicate the same economic logics they have always applied when operating in their markets. In Spain, the PRISA Group recently presented its podcast platform, *Podium*, through which it is trying to achieve domination of Spanish-language podcast distribution and to accrue business with the production and distribution of quality audio content. For their part, the emerging agents are seeking to gain a competitive edge by using tactics and strategies that often draw on earlier business models.

The reality is that achieving visibility amid the mass of web-based audio content is becoming extremely complex, with a significant trend towards audience concentration. Large corporations have a significant competitive edge (budgets, hiring stars) that allows them to operate far more robustly within the logic of the algorithm. The tendency to develop and expand radio to platforms like YouTube or Facebook makes the importance of stars and these multimedia corporations' synergies with other media increasingly important. In parallel, we are faced with the emergence of new forms of production and distribution based on financing options like crowdfunding (Fernández-Sande and Gallego 2015), which

enable the development of spaces specifically targeting niches that in some cases form significant global audiences that make them sustainable.

2. Reflections on Innovation in the Radio Industry

Over the last 20 years the production, distribution and consumption of radio products have seen a transformation that is still ongoing. If we compare them with audiovisual content or with the online press, the process of change in radio has been far less disruptive, although it is clearly impossible to retain our previous understanding of the cycle of content broadcasting and distribution.

For more than a decade we have been reading in scientific literature various assumptions about an imminent change in the radio industry: different authors have spoken of radiomorphosis, radio 2.0, radio 3.0, post-radio, hybrid radio and so on. For the time being, however, the reality we can observe in our countries is not in step with the predictions coming from academia. Many of these views have limited themselves to extrapolating models and concepts arising in the transformations of other cultural industries to radio without taking into account the sector's characteristics and specificities. There is no doubt that radio is immersed in a process of change, but this is far slower than expected and involves an incremental change, judging by the concepts of incremental and disruptive innovation (Christensen 1997). There are various critical factors affecting this slowdown.

As has happened in the past with the written press, rather than facilitate the transition to the new environment, the radio industry has tried to cling on to old business models, and this has led to a significant loss of opportunities. Generally speaking, business strategies that have limited themselves to trying to maintain the results of exploitation and competitive advantages arising from concentration have so far predominated, rather than the industry opting for innovation strategies to explore new pathways of production, broadcasting and marketing made possible by the digital environment.

If it does not systematically introduce innovation into all its business processes, radio will continue to fail to keep up with the changes required by audiences' new habits of consumption of information and entertainment content, nor will it be able to generate the value required by its advertisers.

If it does not wish to lose market share in the digital ecosystem, the radio industry will have to undertake a thorough review of its model in the coming years; yet, faced with the uncertainty entailed by the process of

change in the sector, radio companies' strategies are characterised by their conservative stance (Martí et al. 2015).

Implanting a culture of innovation in radio companies will be no simple process, as their business strategies are still focused on trying to maintain their position in the traditional market. The sector's inertia is not helpful when it comes to differentiating strategies aimed at making the most of the opportunities presented by the new digital market. On the contrary, in the past few years the sector has shown a tremendous reluctance to adopt any radical change, as evidenced by the partial or total lack of political will since the 1990s to address digitisation and the inability of public institutions to draw up a feasible timetable for the implementation of Digital Audio Broadcasting (DAB).

Both the technological context and the media context have evolved at far higher speeds than radio; the radio industry has still not managed to adapt to the needs of today's society (Soengas 2013). While the sector has indeed started a process of change in recent years, it still clings on to its more traditional features in terms of structure, programming, audience and funding (Bonet 2017).

Traditional radio stations (the main channels continue to amass most of their audiences through this medium), other radio stations and other independent producers that only broadcast their contents over the Internet, new platforms that become radio content prescribers and/or producers, and various automated background music services, all co-exist on the Internet. It is a market with far lower entry barriers, in which the geographical bounds of analogue broadcast licensing have also been broken. Radio distributed via the web has allowed both live and deferred broadcast options to multiply (Martínez-Costa, Moreno and Amoedo 2015). The new Internet radio industry is far more complex than analogue: elements from local markets (determined by language barriers) interact with new global market logics.

Faced with the radio industry's passivity, new producers of audio content have emerged on the Internet—podcasters, online radios, audio content, aggregators, independent producers, etc.—and initiated processes of renewal in terms of formats, narratives, organisational practices, marketing, broadcasting formats or collaborative production. We can see how these processes, initiated in the environment of independent producers, some of whom we may consider disruptive, are starting to be incorporated by traditional radio companies in an attempt to modernise their content and to experiment in developing new lines of business. These new agents play an important role as accelerators of change, since their

innovations, once tried and tested on the Internet, are then adopted by traditional media in order to rebuild their markets (Campos 2015).

Innovation, which in economic terms involves an increase in competitiveness (Schumpeter 1943; Porter 1991), is always bound up with knowledge and research. Any innovation business strategy is the result of a systematic process aimed at improving the efficiency of its processes and at making the most of all the opportunities presented by the market. Very often the technological evolution of radio has been interpreted as a determining factor in innovation, but its evolution over the past few decades shows us this has not always been so. Certain technological advances directly impacting radio production or broadcasting have not involved deep processes of innovation in the sector. Innovation is a transverse process cutting across all of a company's functional areas and is also the result of various interacting endogenous and exogenous factors.

It is a complex matter to estimate the consequences that the accumulated delay of radio companies has had on the digital stage in terms of their ability to instil in their organisations a genuine innovation culture. All too often self-indulgent, the line of argument regarding the historical elasticity demonstrated by the medium in adapting to any social, economic and technological change since the 1920s has probably not helped its managers to perceive the scale of the paradigm shift required if they want radio to retain market share and social function in the new environment.

The radio industry requires far more proactive management that will bet on introducing innovation in all its dimensions:

- *Innovation of Product*: an in-depth review of schedules, formats, narratives, listener interactions and content generation processes to adapt to audiences' new listening and consumption habits should not be delayed.
- *Innovation of Processes*: progress must be made in developing new knowledge management models to ensure these companies' continuous learning, and all their operational processes must be reviewed to try to increase their efficiency; "big data" analysis techniques must be introduced to improve decision-making processes in all functional areas.
- *Innovation of Organisation*: in recent years many radio companies have already faced up to organisational restructuring to adapt to the new reality of their markets—the editorial staffs of the main radio stations have been transformed and room has been made for new professional profiles; still, there is a need to deepen and expand these processes in order to achieve best business practices and new

working methods, to generate new management and leadership systems, and to explore alternative funding systems.
- *Innovation of Marketing*: the development of new sales channels, market-niche research, the development of new advertising products, comprehensive radio brand management, design of more competitive business models and innovation in audience measurement methodologies (requiring joint efforts by the sector).
- *Technological Innovation*: starting with the development of all the functionalities of the new online broadcast systems, radio apps, social networks, platforms, etc.

The development of an innovation culture that will foster the changes needed in the sector requires the major radio companies, public and private, to assume a greater commitment to research. Radio companies have no departments or units intensively engaged in research; almost all breakthroughs in innovation are generated simultaneously with home-grown production and management processes. In the absence of internal resources, when new programming or formats are needed, they very often have to resort to specialist consultants.

The experiences of "Labs" (laboratories promoted by news companies to promote innovation) linked to radio companies are almost non-existent; most of these initiatives are backed by television corporations and, to a lesser extent, newspapers (Salaverría 2015). These laboratories are interesting experiences designed to detect and exploit the opportunities present in the market in order to obtain a new competitive edge. The radio industry is at present a stranger to these trends, nor does it develop programmes in partnership with universities or specialist research groups.

Incapable of achieving innovation dynamics, the sector should not undervalue the efforts and progress made by the radio industry and its professionals in recent years to generate hybrid formats, develop apps, interact through social networks and so on. They all constitute important steps in a process currently a long way from bringing any true conceptual innovation to the medium.

3. Public Policy: Global Challenges for Radio

Radio's traditional role and pathways of distribution have altered so much over the past two decades that previously-established political logics are being radically transformed. For member states and supranational institutions, the current scenario of technological and cultural convergence poses a complex challenge in tackling change at two different levels.

At the technological level the current picture is marked by the debate in Europe surrounding the digitisation of signals based on different standards, such as DAB+ or Digital Radio Mondiale (DRM), with wave radio being perceived as an oasis in the digital landscape (Fernández Quijada 2016, 171). In the last few years this has been reactivated, with positions ranging from scepticism at the impetus in Latin America (Valencia 2008) to the different European Broadcasting Union (EBU) reports (2016, 2017), which seem to be trying to promote digital logic in cases like Norway—which, with its FM black-out (WorldDAB 2017; *Guardian* 2017), stands as a model to be followed by other European states. At the centre of the debate are three positions: firstly, a conservative stance that defends analogue broadcasting; secondly, the reactivation of the transition to digital wave broadcasting; and finally, more of a break-away stance advocating the transition from radio broadcasting to mobile broadband. The latter position has been called into question over issues surrounding access, cost or privacy, in reports by Teracom (2013) and others, although given the influence of telecom operators at global level, attention will have to be paid to the evolution of usage and policies on airwaves devoted to wave broadcasting.

At the level of content there is not much room for policy-making, but in principle the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2010) enables and encourages the development of specific policies aimed at promoting the diversity of radio content. Above and beyond logics promoting the implementation of community radios and which have seen some headway in recent years in certain countries (Uruguay, Ireland, Argentina or the United Kingdom), different states have tended to think about public media in terms of encouraging the production of local content and accommodating audio content from other latitudes. The questioning of these media and their locomotive ability, marked as it is by neo-liberal bias (Bustamante 2009, 91), and the lack of openness of radio as a medium to the new forms of digital production and distribution have limited these developments. It is worth underscoring the efforts being made by certain states. In Argentina, for example, through its scheme of audiovisual centres the country has sought to decentralise digital television production (Albornoz and Cañedo 2016) with a programme that might serve as an inspiration for the development of audio production bearing the hallmark of the logic of diversity. Canada's well-known policies for the promotion of musical and radio diversity aside (Sutherland 2012), we would like to stress the potential offered by digital networks in creating new forms of distribution driven by media belonging to public networks. In this regard, the US's

Public Radio Exchange (PRX) programme stands as an excellent initiative seeking to promote the diversity of contents in the public radio network by boosting independent creation and sustainability.

Finally, at a level relating content and technology, there is the major challenge of maintaining and developing radio audiences in the digital arena. The major public and private radio companies are seeking to develop young audiences, which are falling continuously in terms of radio content listening times (EBU 2016). In this respect the development of new formulas based on complementary audiovisual content or "pop-up" radios (BBC.co.uk 2016), which are attempting to attract new audience niches to digital wave radio, stand as the major initiatives. For public institutions the challenge is how to establish formulas that bring access and visibility to citizen media in the long queue of digital content where the trend is towards invisibility.

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SECTION I

DIVERSITY

CHAPTER TWO

COMMUNITY RADIO AS A SOCIAL LEARNING
INSTRUMENT FOR SOCIAL EMPOWERMENT
AND COMMUNITY BUILDING:
AN ANALYSIS OF YOUTH PARTICIPATION
IN THE SPANISH THIRD MEDIA SECTOR

ISABEL LEMA-BLANCO

1. Introduction

1.1 Community media, instruments for social empowerment and democratisation

Using radio as the voice of the voiceless is the historical philosophy of community radio, becoming the mouthpiece of oppressed people (on either racial, gender or class grounds) and generally a tool for development (Fraser and Restrepo 2012). Community radio—also known as cooperative radio, participatory radio, free radio, alternative radio, popular radio or educational radio—has been defined as having three essential features: being non-profit-making, community ownership and control, and community participation. According to the World Association of Community Radio Broadcasters (AMARC) (2010), community media are private media actors that fulfil social aims, embodying four characteristics: ownership by the (geographic or stakeholder) community they serve; being social-aimed and non-profit-making; management by the community with no public or private, political or commercial external interference; and their programming should reflect the goals of the community. They are independent and non-governmental media that do not do religious proselytizing, nor are they owned or controlled by or linked to political parties or commercial businesses (Manyozo 2011).

The Third Media *Sector* is characterised, above all, by *being open* to
citizen *participation, deepening ideals such* as *human rights, democracy*
and *social change.* Such social and cultural purposes have been recognised
by international organisations like the United Nations, the European
Parliament and the Council of Europe. Such institutions highlight the fact
that media pluralism and diversity of media content are essential for the
functioning of a democratic society. In this sense, community-based media
are effective instruments for ensuring the exercise of freedom of speech in
all social sectors. Additionally, "this media work for the development of
different sectors of a territorial, ethno-linguistic or other community,
sharing their communities' interests, challenges and concerns" (La Rue
2010, 11), becomes an effective means of strengthening cultural and
linguistic diversity, social inclusion and local identity (European
Parliament 2008) as well as fostering community engagement and
democratic participation at local and regional level (Council of Europe
2009).

The community media sector is expected to become a suitable instrument
for social development, community engagement and democratisation, which
involves social participation, gaining certain competences, and implies
"agency in bringing about consequences and producing specific effects at
local, societal or global levels" (Scott 2001, in Manyozo 2011). In
practice, community media often faces obstacles in the form of low
journalistic standards, weak technical skills, lack of financial resources,
and fragmented legal frameworks (Mcloughlin and Scott 2010). As Mario
Kaplún posits, the mentioned process of media democratisation has two
prerequisites: firstly, citizens' media literacy, in which "popular sectors
should be able to deliver messages and operate in media, to handle,
understand and dominate media", which necessary involves, secondly, a
process of demystification of the media (Kaplún 1983, 43), "revealing
underlying truths normally hidden from our view" (Buckingham and
Sefton-Green 2005, 125). In community media, the traditional object of
social education (people) becomes an active agent subject to its own
destiny, according to its ability to generate language, knowledge and
action (Barranquero and Sáez-Baeza 2012).

Kaplún and Latin American edu-communicators were highly
influenced by the work of the pedagogue Paulo Freire, as European
colleagues were by Antonio Gramsci (Barranquero and Sáez-Baeza 2012).
Freire's free pedagogy, associated with the construction of political
consciousness as a result of educational processes, remains today one of
the pillars of Latin American community radio when designing their
educational proposals, understood as tools for citizen empowerment and

social transformation. In this context, horizontal learning emerges from knowledge co-production processes between those who have the traditional and conventional wisdom and those with other unconventional—tacit—knowledge, like learning communities do.

1.2 Community media, spaces for social learning and media literacy

The proliferation of mass media and new technologies has brought decisive changes in human communication processes and behaviour, as well as the necessity to empower people by providing them with appropriate competencies to understand the role, functions and conditions under which mass media work (Grizzle et al. 2013). The concept of "media literacy" has been defined as "the ability to access, analyse, evaluate and create messages across a variety of contexts" (Livingstone 2004), which includes the essential competencies—knowledge, skills and attitudes—that allow citizens to effectively engage with media and develop critical thinking for socialising and becoming active citizens (Wilson 2011). Media literacy has been approached mainly in the educational context—formal education schools and universities—based on UNESCO's strategy to treat media and information literacy (Wilson et al. 2001). As each individual is constantly learning, though, media literacy has often taken place in local communities outside of formal and informal education through local community media which have the knowledge and the infrastructures, despite their limited resources and teaching expertise (Scott 2009). As Peter Lewis (2008) pointed out, community media have played a relevant role as informal spaces for media literacy and social empowerment.

According to previous research, despite media access being a prerequisite to literacy, "in the normal course of their lives, common people have few opportunities to create media content except those people engaged in community/access radio or in amateur audiovisual production" (Livingstone Thumim 2003, 15–16). These same authors (ibid., 21) have also listed the basic skills that make up media literacy as "encompassing technical expertise, critical reception practices and content production". Learning and training in community radio commonly involves the development of many abilities, especially considering that people who have never been inside a radio studio are often the ones starting community radio stations. "These skills relate to the use of the technical audio and video equipment and Informational and Communicational Technologies; programme production—covering elements such as radio

talk; voice performance; script writing; interview techniques; news gathering, writing and delivery; production of participatory programmes in the community; basic communication theory and practice; management skills, overall programming for a community radio…" (Fraser and Restrepo 2001, 33).

The World Association of Community Radio Broadcasters (AMARC) and UNESCO have played key roles in transferring knowledge and systematisation of good practices in community media, as well as in radio training, establishing the theoretical knowledge and skills required for the performance of radio and practice that has been implemented through numerous educational projects in developing countries of Africa, Asia and Latin America, where community radios have become the first (and sometimes only) source of information and education for local populations. These experiences and learning processes have been reflected in practical handbooks published in the last decade—supported by UNESCO—to enhance media literacy in community radio (Scott 2009; Pavarala et. al. 2013; Fraser and Restrepo 2001; Kejval 2006). In both Latin America and Europe, community media networks (AMARC) have enabled the gradual construction of educational theories that have grown into educational strategies, motivated by the desire to develop media skills, exercise citizens' "right to communication" and build alternative discourses to the media hegemony.

In Europe, community radio stations are aware of the social impact and the outcomes of the participation of youth and adults in media. A study by Lewis (2008), presented to the Council of Europe (2009), serves to underscore the role of community media in promoting social cohesion and lifelong learning of citizenship (long-lasting learning). Following Lewis (2008), community radio stations favour the acquisition of skills that can enhance volunteers' employability, such as the development of digital skills as well as interpersonal, intercultural, social and civic skills— increased self-esteem and perceived self-efficacy through active participation in community projects.

1.3 Community radio and third media sector in Spain

Despite the legal issues existing in Spain (Meda 2015), where most community radios have no legal broadcasting licenses, recent research indicates that almost 300 alternative, community or educative (non-profit) radios exist in Spain (García-García 2013, 116). These local alternative media have managed to organise and modernise their broadcasting technologies through ICTs (information and communication technologies)

and social networks (for example, using streaming and podcasting resources). Since its creation in 2005, the Spanish Community Media Network (ReMC), which includes more than 43 media sector projects, has become a suitable space for horizontal, equal and active participation of radio activists in the Spanish political and media context. This networking experience has enabled the empowerment of individuals and the media. Additionally, collective learning processes have arisen as a result of the participation in European long-lasting learning projects (Lema-Blanco 2015a). These learning processes, however, have not been systematised and reported in scientific or disseminated content, despite certain broadcasting experiences driven by groups of people with mental health problems. For these groups, community radio has proven to be an effective tool for personal and collective empowerment for those who participate in media content that develops strategies for dealing with stigma (Garcia and Meda 2012, 3).

In the Spanish context, the pioneering research "Youth and the Third Media Sector in Spain" (www.jovenesytercersector.com), funded by the *Centro Reina Sofía sobre Adolescencia y Juventud* (Queen Sofia Centre on Adolescence and Youth), has mapped the existing third media sector experiences in the Spanish context. Researchers assess the involvement of young people in the different stages of community media, including: its conceptualisation, aims and motivations; management, financing and sustainability of the media; broadcasting activities and main content created by younger radio producers; and learning processes developed and perceived by youth radio activists. This paper presents the preliminary results of this research and analyses, firstly, how young people engage in community media and which tasks they commonly develop within this context. Secondly, participants were asked about the formal and informal learning processes developed in their media, the evolution of their values and motivations, and learning and building processes emerging from interactions between volunteers and local community.

2. Methodology

The study combines quantitative and qualitative research methods. An online questionnaire was distributed via email between February and June 2015. This survey was filled out by 54 radio stations (community, educative or alternative) from all over the Spanish territory. The results were analysed using SPSS software. Qualitative analysis included documentation review (analysis of best practices developed by the media participant in this project) and four focus groups (Krueger and Caiser

2000). Researchers conducted the focus group discussions aiming to obtain insightful information regarding motivations, experiences and learning processes perceived by young people engaged in community radio.

A total of 28 people (aged 20–35 years old) participated in the four discussion groups held in four different Spanish regions (Sevilla, Madrid, Barcelona and Vitoria), with six to eight participants in each focus group. The focus groups were audio and video recorded and literally transcribed. The analysis of the data content was carried out manually following a descriptive coding method (given the exploratory nature of the focus groups) and an interpretative one (Miles and Huberman 1994) focusing on the interactions between participants and their agreements/disagreements about the various topics. In addition to the random procedure, the reliability criteria (Valles 1997, 103–104) were reinforced by data triangulation (arising from the focus groups and the questionnaire) and peer review (the discussion groups were classified by at least two researchers).

3. Results

3.1. Reasons to join and be engaged in community media

Young people join community media out of a desire to communicate content that reflects their personal interests and identities that are not sufficiently or appropriately represented in the mainstream media agenda. Additionally, voluntarism and social commitment were motivations reflected by participants in the discussions regarding community-based media:

> Three reasons are threefold: one, to make radio programmes, I don't care what they are about; two, to make radio programmes on specific topics, cinema, literature, etc.; and three, to belong to a group and make its information known. (FG01_community radio in Andalusia)

A second group of participants joined community radio with the object of acquiring professional skills and practical experience with regard to academic training. They are students and graduates in Journalism and Audiovisual Communication Studies who seek a place to gain experience and freely develop their profession, without the usual restrictions found in commercial media:

> I wanted to do things outside university because I didn't get enough personal development there. When you see that you can do something more than what they have taught you and that it isn't complicated, you are keen to stay. (FG02_free radio Madrid)

Radio activists describe certain radio episodes as "engagement experiences", where they feel committed to a different kind of journalism, more aware of social inequalities and committed to citizens. This "process of personal fulfilment" is developed through members' participation in community media. The perceived usefulness of their activity and the community recognition reinforce young people's social commitment:

> In the cover of the last general strike, the unions and the pickets approached our microphones before they did to those of SER radio station, because they knew that SER did not broadcast live. For us feedback is very encouraging, to know that people want to tell you their stories and that what we do has some worth. (FG01_community radio in Galicia)

3.2. Activities performed by young people

The study shows that young radio activists often perform activities related to the creation of media content (see Table 1-1). Broadcasting activities usually include production and presentation of radio programmes (conducting interviews, scriptwriting or dramatisation). Almost 40% of young people performed tasks related to editing and computing (audio editing, control mixing, working with sound equipment, etc.). Another 30% performed tasks related to the maintenance of computers and technical equipment. To a lesser extent, younger members also participated in the management of the media (administration and financing, marketing and communication, gaining social impact, etc.). These activities are described by the participants as "responsibilities that require certain experience, background and extended involvement in the community project" which cannot be performed by newcomers.

Table 2-1: Activities performed by young people in the Spanish community radio sector

ACTIVITIES PERFORMED WITHIN COMMUNITY MEDIA	
Media Production	Broadcasting, producing community content
Cultural/social activities	Organizing external events (concerts, seminars, etc.) Collaborating with social groups and institutions
Training	Providing training, workshops and lectures to new partners, members or non-members
Administration, management and fundraising	Media management, development of community activities, fundraising
Communication	Social networking, web maintenance, social media
ACTIVITIES PERFORMED BY YOUNG PEOPLE	
Media Production	Scholarships, activities complementary to university education, professional experience
Filming and editing	Using the soundboard and mixing desk
Technological support, community activity and media management	Computer maintenance, cultural and social activities, communication and community management

3.3. Training processes

The questionnaire shows that the majority of Spanish community radios develop media literacy processes (79.6%; n= 54), primarily focused on training new members to produce and undertake a radio programme (namely "initial training"). Regarding the content of this training, community radios display a combination of lectures (on community media and communication rights, and communication for social change) with practical knowledge (production and development of audiovisual content,

photography and writing), technical skills (using mixing boards, editing, computer and software use, and website management) and, occasionally, social and management abilities (management and financing of non-profit institutions, social skills, teamwork and conflict management).

This voluntary-based training activity fosters associates' communication skills and techniques for autonomously producing and broadcasting their own radio programme. Few experiences of formal and informal agreements between educative and social institutions and community radios allow children and young students to have meaningful broadcasting experiences in a real radio station. Onda Merlin (Madrid), Cuac FM and the "School Radio" project developed by the Union of Free and Community Radio in Madrid (URCM) are three exemplary training experiences in community media. Cuac FM, a community radio based in A Coruña (Galicia, Spain), has implemented a comprehensive annual training programme which combines initial training for new partners with specialised workshops oriented to both young and adult long-term associates.

3.4. Self-taught: "learning by doing"

Based on the questionnaire and the focus groups, we conclude that the majority of people involved in the third media sector have no background or professional training in media; consequently, training activities become significant tools for gaining media competences, which permits the wider public to acquire the required abilities and knowledge to produce a radio programme. These learning practices, however, are combined with learning-by-practice experiences and peer-to-peer knowledge exchange with senior colleagues. As some participants pointed out, "practice itself involves the most effective learning method". Processes of "mentoring" are also observed in community radio in which experienced associates are involved, counselling and accompanying newcomers in their first broadcasting experiences.

3.5. Perceived learning

Community radio activists particularly highlight the insightful knowledge exchange among peers which occurs within the media even above other educational practices. Young people describe these media environments as spaces of freedom and creativity that permit them to use their imagination and be inspired; at the same time, they acquire useful knowledge and personal skills that seem to be transferable to the professional context (communication, social media, teamwork, management and fundraising,

etc.). Interviewees report that such involvement in community projects facilitates changes in values and attitudes towards altruistic and collaborative positions.

Table 2-2: Training activities performed in community radio/Learning experiences perceived by young radio activists in Spain (focus group analysis)

TRAINING OFFERED IN COMMUNITY MEDIA	
Introductory training	Training programme
Support training	Mentoring, supervision and peer support
Radio workshops	For non-members
Specialised training	For all partners (Lectures and technical training)
LEARNING PERCEIVED BY YOUTH	
Theory, conceptual learning	Lectures and technical training on communication/editing, radio comments/directing, and community media or communication rights
Attitudinal learning	New values and attitudes such as solidarity, commitment, volunteerism, empowerment
Procedural learning/Skills	Skills acquired through practical exchanges and development of new tools (conflict management, teamwork), social skills

We would like to point out the role of community media as spaces for social inclusion and empowerment. A number of community radios involved in this project enhance the engagement in their broadcasting activities for groups at risk of exclusion. Among several examples, we note the work of UniRadio (Huelva), which broadcasts a radio programme with convicts from a local prison. Cuac FM (A Coruña) produces a programme hosted by homeless people. Radio Vallekas (Madrid), Radio

Enlace and Radio Ritmo (Getafe) all have remarkable inclusive radio experiences for people diagnosed with psychological disabilities.

4. Conclusions

Citizens' media literacy has not been one of the main goals of the Spanish third media sector, and scant literature has studied this relevant topic in Spain. This article presents the preliminary results of the study "Youth and Third Media Sector in Spain", which aims to examine the role of community and free media in Spain as tools for media democratisation. In support of this aim, we analysed the training processes that free and community media conduct within these organisations, focusing on young people's engagement in media training processes.

The study methodology combined both quantitative (survey) and qualitative (focus groups) research methods. An online questionnaire, which focused on citizen—and youth—participation in the third media sector media was completed by 94 media outlets. In addition, four focus groups were conducted to obtain insightful information in terms of motivations for engaging community media as well as existing training and learning experiences within Spanish community media. This research concludes that young people approach community media aiming to communicate content that reflects interests and identities not always represented in the mainstream media agenda. In the case of young journalists, they stress the opportunity to acquire professional skills and practical experiences which are not facilitated in academic contexts. Community media therefore fulfils social needs which formal contexts do not commonly meet.

The study concludes that a high percentage of the Spanish community radio outlets develop formal or informal processes of media training primarily oriented to new members and volunteers. Young people (aged 16–35 years old) engage in training activities related to broadcasting activities, which usually includes production and presentation of radio programmes, scriptwriting or dramatisation. In their second term, participants acquire knowledge and skills related to content editing and the use of technical equipment. Beyond formal or informal educative activities, interviewees stress the importance of experimenting on their own; thus, meaningful learning takes place through learning-by-doing while peer-to-peer learning opportunities are also highlighted by participants.

The quality of training offered by community media has started to be a concern for community media managers, who are beginning to institutionalise

their training courses, improving methodologies and contents. There is some networking experience towards the construction of a common pedagogical approach (Lema-Blanco 2015c) which facilitates new associates' engagement in community media; however, as training processes are largely oriented to broadcasting activities, only a minority of younger members are involved in media management duties. This fact is considered an obstacle for the third media sector development in terms of innovation and leadership change. Engaging new generations of broadcasters would reinforce the third media sector and introduce alternative media discourses to younger social activists.

Despite still being a minority in the media sector, community radios will become important instruments for media democratisation and media literacy, as UNESCO, the European Parliament (2008) and the European Council (2009) acknowledge. Community media are, in many areas of the world, the main non-formal social education instrument, approaching mass audiences at relatively low cost. In Spain, where most community radios have no legal broadcasting licenses due to legal issues (Meda 2015), community radio has become an important media literacy instrument that also strengthens cultural expressions and plural identities associated with democratic citizenship.

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CHAPTER THREE

UNIVERSITY RADIOS:
MODELS IN CIRCULATION
IN THE NORTH-EAST OF BRAZIL

PAULO FERNANDO DE CARVALHO LOPES
AND ROBERTO DE ARAÚJO SOUSA

1. Introduction

Research on radio is increasingly justified by the return of speaking and listening as a means of memorisation and imagination that brings a reflexive sense that is important in contemporary society, since the radio is certainly a means of communication which can be represented as "a place where people experience many senses, establish interactions, create and share performances of re-interpretations of binding experiences" (Antunes and Vaz 2006, 45).

Currently, due to the growth of other media, including television and the Internet, radio tries to regain its audience, or retain its existing one, through discursive strategies such as speeches full of attractive elements to the listener who is tuned in (Kroth 2010).

Even with the emergence of these other media, radio still has power and audiences from different generations. While older listeners still have the sentimental habit of listening to the transistor radio, the younger ones listen to it on their mobile phones and smartphones, or occasionally on the Internet.

It is still worth remembering that "the radio allowed us to add new voices to new personal references and resized the hearing, by shortening distances and interfering in our senses of identity and belonging" (Kaseker 2012).

A study on radio that is linked to educational purposes opens the door to an experience that is not new. The first radio experiences in Latin

America were of educational policies, having fast transmission and reception as their main feature. In Brazil, the first radio that had this format was the Radio Sociedade do Rio de Janeiro, created by Edgar Roquette-Pinto, and its goal was to spread education and culture.

2. The College Radio Stations and Types of Radio Programmes

As Deus (2003) says, college radio stations are stations that offer educational and cultural programming to the community and serve as an experiment lab in which to train college students. To begin with, since college radios are public broadcasters they should reach a large-scale audience that should be heterogeneous, and their programming should aim the least-favoured populations.

College radio stations maintain an educational component. Currently, there are 38 college radios in Brazil linked to federal, state or municipal universities. Additionally, there are other radio networks linked to private institutions; however, this work is concerned only with the concept created by Deus (2003), who sees public college radios as an alliance between teaching, research and extension that is linked to public institutions of higher education. For this article, we will examine six radios[1] connected to northeastern federal universities.

In Brazil, there are no laws specifically targeted to university radio stations, but there is one regulating educational broadcasting stations in general that also covers the ones administered by institutions of higher education. This legislation is known as Decree No. 5396 of March 21, 2005, and it regulates the circulation of contents that are to be broadcasted by these educational radio stations as well as their income resources.

According to Lopes (2011), the evaluation and permission for renewing the existing broadcasting license is shared by the Ministry of Communications and the President of the Republic. The office that grants the services at the ministry evaluates the technical infrastructure and the legal process for both commercial and educational radio stations. Afterwards, the case is forwarded for the consideration of the legal consultants in the Ministry of Communications, after which it is submitted to the Ministry of Communications, who signs the act. The act is then

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[1] The Federal University of Paraiba does not have college radios, and the Federal University of Bahia does not have a web page showing its programming grid and did not answer the email sent nor answered the call made.

forwarded to the President of the Republic, who submits the act to the legislative houses.

The educational radio and television activities, according to Decree No. 236 of 28 February 1967, Decree No. 2108 of 24 December 1996, and Ministerial Ordinance No. 651 of 15 April 1999, are dedicated to educational and cultural programming, working in conjunction with any level or modality that helps to spread education, culture and professionally oriented guidance. There is no specific procedure for the concession of radio broadcast licenses, but universities are granted them with priority (Lopes 2011).

3. The Radio Stations and Their Different Types of Programmes

This article analyses, through genres and radio formats, which models are currently in circulation in Brazilian northeastern college radios. Initially, a survey about the programmes and characteristics of northeastern college radios was conducted by using data from Radio Portal, which is linked to the Brazilian Society for Interdisciplinary Studies in Communication (Intercom). College radio stations are linked to public institutions of higher education. After the survey was conducted, 62 radios linked to higher education institutions—including private colleges and universities—were identified. Only 38 stations are connected to federal, state and municipal institutions. After this initial procedure, a survey on the online programming grid of the six college radios that have Internet websites was conducted. Later on, a comparison was made according to the types of radios categorised by Vicente (2004, 1).

First of all, we must make the distinction between types and formats of radios. A type of radio is considered a more general classification of its message, which includes the listeners that it expects to reach. The type of radios that are presented here are: advertisement or commercial, informational or journalistic, musical, dramatic or fictional, and educational-cultural. Radio formats are the models that the programmes have, according to each different type of radio.

Every type of radio has its own radio format. In the advertisement radios, Vicente (2004) identifies the following formats: Jingle, BG, signature, vignette, testimonial and spot. In journalistic or informational radios, there are: notes, bulletins, reportage, interviews, external, chronic, debate, radio-news, documentary and sports talk show formats.

In the musical type of radio, the author does not make any categorisations, which he justifies by saying that there are not many

differences between the radios that adopt this model. In the dramatic or fictional type, the author lists the formats as: radio soap-operas, series, radio plays, dramatised poems and sketches. Finally, the educational-cultural type is divided into: documentary, audio-biography and thematic programme formats. The analysis looked at the models in current circulation in Brazilian northeastern college radios.

4. College Radio from Universidade Federal do Maranhão (UFMA)

The radio at this institution has been functioning since 28 October 1986. It accounts for 29 years of history at the time of writing. By analysing the programming that is offered by UFMA College FM (106.9 MHz), we noticed that the programmes are predominantly journalistic or informational, musical and educational-cultural.

The radio station offers different programmes each morning, and each type is very specific. The programmes *Happens at UFMA*, *Healthy Living*, *University Radio News*, *Science Radio* and *Morning 106* are produced by the Journalism Department. The *8 O'clock Session* consists of 100% musical programming, and *Home Saint* presents the cultural agenda of the city.

In the afternoon, *Company in Action* and other small programmes such as *College City* and *Innovation Radio* can be categorised as journalistic or informational. The rest of the afternoon programmes, such as *You've Asked, Balade 106* and *Super Afternoon*, are musical programmes, as is the night show *Fine Tuning*. News reports with daily information are presented throughout the day (morning and afternoon).

At 8pm, right after *The Brazil's Voice* (official Brazilian Radio news), special musical programmes talk about different rhythms each day of the week: On Mondays, the programme *Opus University* talks about classical music; on Tuesdays, *New Music* talks about the new musical launches; on Wednesdays *Different Styles* presents pop-rock; on Thursdays, the programme *Music and Cia.* presents MPB (música popular brasileira); and on Fridays the programme *Friday Jazz* talks about the jazz musical style. During the weekend, the radio station offers a variety of programmes, from educational-cultural, such as *Virtualize and Organic,* to musical.

Table 3-3: Radio listing of COLLEGE RADIO FM—Federal University of Maranhão

UFMA	
TYPE OF RADIO PROGRAMME	PROGRAMMES
Journalistic or informational	Happens at UFMA Healthy Living University Radio News Science Radio Company in Action College City Innovation Radio
Musical and journalistic or informational	Morning 106 You've Asked Balade 106 Super Afternoon Fine Tuning
Musical	8 O'clock Session Opus University New Music Different Styles Music and Cia. Friday Jazz
Educational-cultural	Home Saint Virtualize Organic

5. College Radio from Universidade Federal do Piauí (UFPI)

Founded in September 2011, this radio station has been running for four years at the time of writing. In UFPI College Radio (96.7 MHz), we notice a variety in the programme types it offers: journalistic and informational, musical and educational-cultural.

News and musical programmes are presented practically every day throughout the day. *Music and News*, *College Sport*, *College News*,

Different Sound and *College Music Pop* are daily programmes that present informative content.

M*usic and News* is a radio magazine that merges music and news, considering that the programme is divided into blocks of music and news. *College Sport* is also journalistic in type, in the format of a sports programme presented by women and focused on local sports in Piauí. *College News* is a radio programme that presents the main local news.

Different Sound and *College Music Pop* are music programmes, but they also have a journalistic and informative and educational-cultural approach. The educational-culture approach is also found on UFPI College Radio with weekly programmes such as *Legal Tuning*, *Business & Management*, *Feedback*, *College Newsmagazine*, *Awakening Consciences* and *Pop's Balaio*.

The M3 programmes—*Mother, Modern and Woman* and *Vinyl's Club*—mix the musical and educational formats. During the weekends UFPI presents musical programmes such as *Always MPB Music*, *Completely North-East* and *Master's Samba*, and it presents programmes that had been previously shown during the week.

Table 3-4: Radio listing of COLLEGE RADIO FM—Federal University of Piauí

UFPI	
TYPE OF RADIO PROGRAMME	PROGRAMMES
Journalistic or informational	College Sport College News
Musical, journalistic or informational	Music and News
Musical, journalistic and educational, cultural	Different Sound College Pop Music
Musical	Always MPB Music Master's Samba Completely North-East
Educational–-cultural	Legal Tuning Business & Management Feedback College Newsmagazine Awakening Consciences Pop's Balaio

Musical and Educational-cultural	Mother Modern and Woman Vinyl's Club (collectively, M3)

6. College Radio from Universidade Federal do Ceará (UFC)

This radio station, founded in 1981, has been functioning for 34 years at the time of writing. The college radio (107.9 MHz) of the Federal University of Ceará has morning programming that mixes educational-cultural with other radio shows.

From 6am to 11.30am, it presents musical shows focusing on various rhythms, prioritizing the regional ones in programmes such as *Chords*, *University Special*, *Listening to the North-east Again* and *All the time Brazil*. The journalistic type of programmes are on from 11.30am to 1pm, with the news programmes *College News*, *Debate on Radio* and *Education News*.

University Special, scheduled in the afternoon, also provides music, and soon after, the programmes *Culture and music* (on Mondays), *Strings, Bands and Metals* (on Tuesdays), "Musicultura" (on Wednesdays), *Ceará People* (on Thursdays) and *Open House* (on Fridays) from 4pm to 5pm address educational-cultural themes, along with the subsequent programme *Late Afternoon* from 5pm to 6pm.

The evening consists of programmes that present varied themes. During the weekdays, programmes such as *Health and Prevention* (on Mondays), *Radio Magazine* (on Tuesdays), *All the Senses (*on Wednesdays), *IFCE on Air* (on Thursdays) and *To Listen and Think* (on Fridays) feature the educational-cultural type of content.

The evening programmes largely consist of music shows organized by type of music, such as *The CD of the Week*, *The Beatles Frequency*, *Romantics 107*, *Always on Sundays*, *Wax Files* and *MPB Anthology*.

Table 3-5: Radio listing of COLLEGE RADIO FM—Federal University of Ceará

UFC	
TYPE OF RADIO PROGRAMME	PROGRAMMES
Journalistic or informational	College News
	Debate on Radio
	Education News
Musical and journalistic or informational	University Special
Musical	Chords
	Listening to the North-east Again
	All the time Brazil
	Strings, Bands and Metals
	The CD of the Week
	The Beatles Frequency
	Romantics 107
	Always on Sundays
	Wax Files
	MPB Anthology
Educational-cultural	Health and Prevention
	Radio Magazine
	All the Senses
	IFCE on Air
	To Listen and Think
	Ceará People
	Open House
Musical and educational-cultural	Culture and music
	Musicultura
	Late Afternoon

7. College Radio from Universidade Federal do Rio Grande do Norte (UFRN)

This radio station started operating on a trial basis in December 2000 and was inaugurated in March 2001. With 14 years on-air at the time of writing, the Universitária FM—UFRN (FM College Radio—UFRN, 88.9 KMh) prioritises the musical and journalistic type of programmes in its morning programming.

Programmes such as *Brazilian Regional Music*, *Chorinhos and Songs*, *Samba Songs & Bossa* and *University Special* bring regional and national music to the radio station grid from 6am to 12pm. News shows are programmed throughout the day in between the music shows. *UFRN is news* is a 10-minute long show programmed at 8am, *Brazil Connection* is five minutes long and airs at 9.55am, and *Breaking news* and *College Informs* last about three minutes each and air every hour.

At 12pm, the radio station airs *The Midday News,* a half-hour journalistic show. During the afternoon, journalism is also introduced in between music shows. The programmes *Musical Moment* and *University Special* air in the afternoon, programming a mix of music and news. *Connection Brazil* and *UFRN is news* also air their second editions in the afternoon.

At 6pm, journalism takes over with *The 6 o'clock Program*, while educational-cultural shows are mixed with music at night on programmes such as *Live music* (on Mondays), *The great masters of music* (on Tuesdays, Thursdays and Fridays) and *Music in Time* (on Wednesdays). On the weekends, the radio programming is largely focused on music shows.

Table 3-6: Radio listing of COLLEGE RADIO FM—Federal University of Rio Grande do Norte

UFRN	
TYPE OF RADIO PROGRAMMES	PROGRAMMES
Journalistic and informational	UFRN is news Brazil Connection Breaking news College Informs The Midday News
Musical	Brazilian Regional Music Chorinhos and Songs Samba Songs & Bossa University Special Musical Moment
Journalistic and educational-cultural	The 6 o'clock Program
Musical and educational-cultural	Live Music The great masters of music Music in Time

8. College Radio from Universidade Federal de Pernambuco (UFPE)

The story of the Federal University of Pernambuco radio is a little different than the others, since it was founded earlier and has both an AM and an FM station. Before addressing the history of the FM station (99.9 KHz), it is important to mention here that its AM college radio (820 KHz) is the first and only AM college radio station in Brazil. It was founded in 1963 in order to air the Campaign for Alphabetization created by Paulo Freire, considered an innovative project at that time. In 1964 there was a military intervention in the radio, and the AM station was closed in 1984 since there was an FM version of it by that time. The AM station reopened in November 1999 while the FM station was inaugurated in 1979. Within

its 36 years, the network integrates the Federal University Nucleus of Television and Radio.

The morning programming starts with musical shows such as *A really Good Morning* and *Brazil Sound*. In between these programmes there are also journalistic and informative ones, all from the very same broadcasting group, Radio França (France Radio), including shows like the five-minute *France Radio News,* airing at 8.05am.

Journalistic and informational shows dominate the morning programming after 10am, including *Campuses News* and *College RadioFM Informs*. At 12pm, *Musical Lunch* brings back the music shows. The evening programming intertwines musical and journalistic shows. The *Musical Selection Program*, *Molotov Cocktail*, and *Forró, Verse and Viola* discuss musical rhythms, while journalism appears in a five-minute bulletin called *News of the Campus* at 3pm.

The night programming is quite diverse. On Mondays, the show *Foi Assim* mixes music with education-culture. On Tuesdays, the music prevails with the programme *Musical Selection*. *MPB Dictionary* is essentially an educational-cultural and musical show aired on Wednesdays. On Thursdays, the *Euro Hits* show plays international pop hits. From 9pm to 12am the audience will primarily hear music programmes such as *Playing Fole*, *College Night* and *Special Classics*. The programming for the weekend brings different music styles such as *Forrobodó*, *Symmetry*, *Samba Selection*, *The Hit is Frevo*, *Today it's the Reggae day* and *International Sound*.

Table 3-7: Radio listing of COLLEGE RADIO FM—Federal University of Pernambuco

UFPE	
TYPE OF RADIO PROGRAMME	PROGRAMMES
Journalistic or informational	France Radio News Campuses News Universitária College Radio FM Informs News of the Campus
Musical	A really Good Morning Brazil Sound Musical Lunch Musical Selection Program Molotov Cocktail Forró, Verse and Viola Playing Fole College Night Special Classics Forrobodó Symmetry Samba Selection The Hit is Frevo Today it's the Reggae day International Sound
Musical and Educational-cultural	Então Foi Assim Seleção Musical MPB Dictionary Euro Hits

9. College Radio from Universidade Federal de Sergipe (UFS)

Resulting from an agreement with Rádiobras—currently Empresa Brasil de Comunicaçõ (EBC)—in 2004, the college radio from UFS was inaugurated and started its activities in August 2009.

The college radio UFS FM (92.1 KHz) programmes a mix of music and journalistic/informative shows with the educational-cultural type of content, such as *Morning 92*, that goes on-air daily from 8am to 12pm.

At 12pm, the radio station airs journalistic/informational shows, such as *National News* and *In the Account*—radio news produced by its broadcasting company and put on the air by EBC. *Musical Territory*, *Brazil Style* and *Connections* are all music shows focused on different styles. At night, different radio shows, such as *Musical Archive* (educational-cultural) and *Moment Classic* (musical, about classical music) are aired. The radio station programming for the weekend is largely music-based, including different styles.

Table 3-8: Radio listing of COLLEGE RADIO FM—Federal University of Sergipe

UFS	
TYPE OF RADIO PROGRAMME	PROGRAMMES
Journalistic or informational	UFS news National News In the Account
Musical	Musical Territory Brazil Style Connections Moment Classic
Educational-cultural	Morning 92
Musical and educational-cultural	Musical Archive

10. Conclusions

This research has presented the programming grid of the six broadcast radio stations that are administered by federal universities in the northeast of Brazil. Journalistic or informational, musical and educational-cultural shows are present in 100% of all the radios observed.

Out of the six college radios, three of them (UFPI, UFMA and UFC) emphasise musical, journalistic or informational and educational-cultural shows in their programming, which accounts for 50% of the radios studied. The other 50% (UFRN, UFPE and UFS) are radio broadcasters that are predominantly journalistic or informational and musical.

With this data, therefore, it is concluded that the college model radios in the northeast of Brazil still think that the radio is a means of communication that sees the musical type of content as its vector. The college broadcast system looks for diversification, though, in the different styles and rhythms presented by following regional characteristics.

Promoting an educative and cultural programming and spreading information of the day through journalistic and radio news bulletins, usually produced by students of journalism or radio classes, balances out the musical dominance. Dramatic or fictional types of shows have no presence in the college radio programmes in the Northeast.

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CHAPTER FOUR

THE BEGINNING OF COLLEGE RADIO IN SPAIN:
"RADIO UNED" CASE STUDY

CARMEN MARTA-LAZO
AND PATRICIA GONZÁLEZ-ALDEA

1. Introduction: Trajectory of Educative Radio in Spain

The beginnings of educational radio in Spain date back to the mid-1940s, in the middle of the post-war period, when Radio Barcelona, belonging to the SER radio station, started to include educational programmes in conjunction with the Barcelona Municipal Pedagogic Institute. Other stations of the Radio Nacional de España (Spanish Public Radio Station)—Radio Popular, Cadena Azul de Radiodifusión and La Voz in Madrid—followed this first initiative.

In the 1960s, Franco's government, aware of the potentialities of this media, created the Bachillerato Radiofónico in 1962, broadcast by Antena 3 and Radio Reválida. One year later, by the Decree Law 1181/1963 of 6 May 1963, the National Middle School was created at the Radio and Television Centre, under the direction of the Ministry of Education, and under the contents supervision of the Ministry of Information and Tourism. This centre was to change its name on several occasions. In 1968, it was renamed the Middle Distance Teaching National School, and in 1975 it became the renowned National Distance High School (INBAD). The service was completed in 1979 with the National Distance Basic Education National Centre (CENEBAD), a similar model applied to primary education.

Concurrently to the development of non-university radio, university radio has been on air since 18 August 1972. On that day, the National Distance Education University (UNED) was created, linked to the possibilities offered by public media RNE and TVE (Spanish public radio station and TV channel). In 1973, UNED Radio broadcast its first pilot

programmes with contributions from Spanish public TV and radio professionals; it was managed at that time by Adolfo Suárez, who would later become the president of the Spanish government, and in 1974 it started regular broadcasts to its 21,360 students. This station has produced and broadcast more than 34,000 programmes since its inception. Cooperation in programme production between teachers and radio professionals, who have been specialising for years in creating educational and scientific programmes, is one of its most outstanding features.

Among its formal education radio programmes, Rivera (1993, 295) highlights "those of the UNED teaching terms, devoted to different degrees and university courses; and ECCA Radio, broadcasting programmes on adult education".

Over its historical trajectory, educational radio presents different modalities: instructive, community, popular or educational, but it always keeps two identifying features: on the one hand, its non-commercial character, and on the other hand, its social purpose. This radio's social purpose is found in new methodologies such as "service-learning", which combines student learning and community service, a valuable instrument to encourage its use and consumption amongst university students (Marta-Lazo and González Aldea 2012, 578).

Radio's interactive possibilities are used on some occasions for distance learning, as Marta-Lazo and Segura-Anaya indicate (2011, 346), "from a perspective of knowledge pedagogic transfer, such as the example of Radio 3 station through programmes made by UNED".

2. Precedents and Operation of University Radio

At the international level, university radio is almost 100 years old, with the US being the birthplace of university radio—first, experimentally in Detroit, Pittsburgh and Wisconsin universities in 1917, and afterwards, under official licenses, in Ultimos Santos University in Salt Lake City in 1921. It underwent an important development from 1936, and the granting of broadcasting licenses increased from 200 at that time to more than 1,200 stations at the end of the 20th century; nevertheless, in Europe it was not until the 1960s that the first stations appeared in England and France.

With regard to Spain, the first university radio station created by a student was in San Fernando University Residence (Tenerife), in the democratic period, in 1987, and the emergence of new radio stations was a slow process. The next one didn't appear until 1996; it was the Salamanca University radio station, which didn't have a regular schedule until 2001.

Between 1995 and 2000, university radios in León, La Coruña, Navarra, Complutense University of Madrid (UCM) and Madrid Autónoma University established their activities. The beginning of this kind of Spanish university radio station was therefore late, slow and scarce, owing to the lack of licenses for legal broadcasting and the maintenance costs (Marta-Lazo and Segura Anaya 2012, 106).

At the beginning of the 21st century, there was an important development in the creation of university radio stations caused by the establishment of new Faculties of Communication and degrees in Journalism in state and private universities. Added to this favourable situation were the new technical advances provided by the Internet for radio production and broadcasting, which eased the legal restrictions that limited the distribution of FM licenses.

Directly as a result of the increase in the number of radio stations, on 28 November 2011 the Spanish University Radios Association was established at UCM; its regulations focus on the projection of university, cultural and scientific and technological issues to society by means of the use of products and radio programmes broadcast through radio waves, the Internet or any other broadcasting format, making dialogue, relationships and access to information and the knowledge society easier Currently, there are 23 associated radio stations, most of which broadcast on the Internet (84%); others broadcast through radio waves as well (44%), and the remaining 16% are inactive or do not have enough information on their websites to enable us to determine their broadcasting means (Marta-Lazo and Segura Anaya 2014, 101–13).

This new outlook for radio services enabled us in the end to draw up a list of online university radio stations in Spain that primarily broadcast through streaming or podcasts. As a particular example, they rely on the experience of UNED, whose educational contents are a "basic and essential piece in the field of teaching. Its recorded radio spaces are part of the didactic material composing subjects in every College and School" (Mancebo 2014, 1943).

3. Case Study: UNED Radio Station as an Educational Tool

UNED was created by a Decree of 18 August 1972 (published on 9 September 1972, in the Spanish government's *Official State Gazette*), whose Article 1 states that UNED will teach education on the radio, television, tapes, videotapes or any analogous means

"National Distance Education University has been, and still is, linked to radio since its origin" (Baeza Fernández and Busón Buesa 2012, 168). The first shows were broadcast through Radio Nacional de España's Third Programme, aimed at students enrolled in subjects in the first Philosophy, Science, Legal, Economics and Business Administration colleges. The beginning of Radio 3 station, in July 1979, it started to be broadcast in this station's evening slot from Monday to Friday.

Ana Orsikowski, UNED Radio coordinator from 1983 to 1989, claims that in the mid-1980s the meeting of factors such as a young work team and the creation of Radio 3 were "the perfect excuse to state that it has to be changed whatever the weather" (https://canal.uned.es/mmobj/index/id/22645). As a result, two years later appeared one of the longest-lasting formats of this educational radio, the journal, the creation of its own recording studio, or the new schedule in the form of a magazine programme from Monday to Friday nights.

Radio shows which were produced in UNED were sent to Associated Centres and, according to García Areito (2001) "in CEMAV there were about 20,000 tapes in which all the years of UNED radio programmes are recorded".

The main purpose of UNED radio station is programming academic contents as a complement to other tools and means offered by UNED to its students and the whole university community. But it is also "conceived as the university extension addressed to any individual interested in widening their education in the field of continuous education throughout their lifetime, contributing in such a way to culture and knowledge diffusion" (https://canal.uned.es/serial/index/id/1385).

Open access programmes through a public radio station belonging to RNE, enables access to all listeners interested in the cultural and scientific matters dealt with. In addition, by means of downloading podcasts, reception anywhere in the world is made possible, so the reception scope is widened beyond geographical limits. As González Aldea states (2011:92) "participative and interactive models have turned the listener of traditional radio stations into cyberlisteners who select the ways, times of use and consumption and who build up their own schedule".

Throughout the four decades that UNED has been broadcasting, its programming has experienced different changes. According to Baeza and Busón (2012, 168–71), "some of them forced by the need to adapt to broadcast timetables and frequencies assigned by RNE, others to meet the different demands of new colleges and technical schools, continuous education, news and cultural programmes (…) Since the year 2008–2009, different parts of all radio programmes produced by UNED have been

digitalised in CEMAV and are posted with open access on the Internet".[1] Undoubtedly, this is encouraging "a better optimization of documental resources" (Marta-Lazo and Ortiz Sobrino 2013, 400).

Internet access enables the content to be downloaded depending on listeners' interests any time and any place, not only by students on various degree courses, but also beyond the university, by a generalist audience interested in scientific and cultural issues.

UNED also continues searching for cutting-edge new broadcasting systems and is gaining experience of new ubiquitous communication supports such as smartphones and tablets.

4. Content Analysis of a Special Programme "40 Years of UNED Radio"

This paper is aimed at:
− Remembering the history of the oldest university radio station in Spain through its main leading voices.
− Showing how technological advances have influenced programming and contents.

To achieve these aims, we will carry out a content analysis of the series "40 Years of UNED Radio"[2], which was presented in November 2014 during the station's 40th anniversary ceremony. The series has a 12-minute commemorative video and over 40 podcasts addressing the following contents:
− "Experience of participating in the UNED radio station", with UNED radio station participants' and listeners' opinions on its 40th anniversary.
− "Yesterday's and today's programmes"—a simple collection of programmes, according to their relevance for their guests or the importance or novelty of the issue dealt with.

This video includes among its most outstanding voices:
− Manuel Jesús García Garrido, first UNED Chancellor, responsible for starting the UNED radio station in 1974.
− Ana Orsikowski, UNED radio station Coordinator 1983–89, UNED.
− Miguel Minaya Vara, writer-speaker, CEMAV, UNED.

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[1] UNED Audiovisual Media Design and Production Centre was created in 1985 from the transformation of the Technical Direction.
[2] https://canal.uned.es/mmobj/index/id/22645

- Rosario López de Haro Rubio, writer-speaker, CEMAV, UNED.
- Emilio Lledó Íñigo, Professor Emeritus, UNED.
- José Carpio Ibáñez, Principal of UNED Industrial Engineering College.

All contributions to the series highlight the radio's key role in UNED, not only from the educational perspective but also from the social point of view. García Garrido states that "the social purpose of extending degree courses to workers and all people was reflected in the General Law of Education of 1970, but would not have achieved its popularity without the support of radio" (Romera 2014).

Philosopher and Professor Emilio Lledó Íñigo, UNED Professor Emeritus, states in the series that distance university has tried to cross that gap, the lack of a conversation, and that "radio is a way to compensate for that lack, which is actually fixable by these means".

In the 1980s, according to Miguel Minaya, UNED radio station coordinator during 1989–91, programming "was consolidated"—it lasted two and a half hours, from 9pm to 11:30pm, and "it was made up of 85% educational programmes and 15% cultural programmes, and more open". Besides, "there was an evolution from the initial dramatized programmes and the mere lecture reading on the air waves, without any kind of dialogue, to more communicative formats".

Roberto Aparici, a teacher in UNED Education College, claims in the "Comunicación y Educación: 40 años de radio" podcast that UNED radio in the 1980s was a reference for other radio stations: "We gave them ideas about what should or shouldn't be done and, on other occasions about how to build a different aesthetics in educational radio, not only relating to language but also how talking communication is linked to a pedagogical aesthetics and project".

In one podcast, Roman Law professor Federico Fernández de Bujan remembers[3] the recording of his first radio programmes and their value as an essential tool for communicating with students: "Students have told me so many times that they had listened to me and they have been enriched, but I have also been told so by people who are not students. This is UNED radio station, which enriches its students and Spanish society as a whole".

UNED radio station has also focused on the development of new technologies. In 1998, Teleuned.com was created as a digital database that held different UNED TV and radio programmes' contents and that was substituted by CanalUNED, which enables mobile and ubiquitous

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[3] (https://canal.uned.es/mmobj/index/id/24285)

consumption: "You access, select and download almost all of the 400 hours yearly broadcast which currently UNED transmits through different ways. Access to UNED historic heritage, composed of over 10,000 hours of radio programmes and 2,000 hours of videos and television shows, is also available" (ElPais.com 2009).

Nowadays, conventional FM broadcasts through Radio 3 (RNE, Spanish public radio station) from 5am to 6am, Monday to Friday, during the academic year are combined with two shows on Radio Exterior de España (*Heliótropo* and *Caminos de Ida y Vuelta*) and two microshows on the Radio 5 Todo Noticias station, with asynchronic broadcast through download from the CanalUNED platform (http://www.canaluned.com) as well as with UNED's podcasts on the RNE platform.

It can be added to this that "the experiment of uploading audios to a video site such as YouTube through the RadioUNED website, has proved that audio, owing to its easy 'digestion', is almost as accepted as video. What started as an experiment has turned out to be an instrument" (Mancebo 2014, 193).

As Baeza Fernández and Busón Buesa (2012, 183) say, "In this new multichannel and multiformat radio, programmes and contents can be subdivided, multiplied and combined in new shows adapted to users' demands, which will, undoubtedly, reduce production and distribution costs. Another aspect to be highlighted is the digital recovering of old analogue materials, recorded before the digital era, to use them academically again. (…) New tools of semantic web and social networks will enable to develop new contents which, no doubt, must be present at the moment of planning proposals for new materials, there is a constant and continuous public demand".

5. Conclusions

Radio is a valuable channel for education as a whole as well as for the university community—our specific case. UNED radio is an example of this media as a complementary tool for distance education. To this purpose can be added that of becoming an instrument of cultural dissemination for the whole society, with a schedule having evolved to be more open and contents that are less restricted.

The UNED radio station model is peculiar among university radio stations. The first one was already established with a pedagogic purpose and with a university scope. Its schedule does not show programmes with information or entertainment aims, as happened on other stations.

Moreover, students do not contribute to contents generation, which is only facilitated by teachers and media professionals working together.

Furthermore, its broadcasts have national scope through RNE and are combined with podcast downloads by means of the UNED's own platform and the public radio station.

UNED radio has given special importance to experimentation with new formats through different means. The digitisation of old programmes and the creation of new materials to be distributed online, through audio platforms and YouTube, by means of podcasts are ways to increase reception possibilities at international level.

Multiplatform broadcasting allows not only UNED students and the university community as a whole but also anybody interested in the topics addressed from a rigorous perspective and in the tone of specialised dissemination to access the contents.

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RADIO STUDIES IN SPAIN: AUTHORSHIP AND THEMATIC TRENDS IN COMMUNICATION JOURNALS (1980–2013)

TERESA PIÑEIRO-OTERO

1. Introduction

Communication research does not have a long history in Spain. Despite the early emergence of some works, such as De Barbens's studies on the cinematographer (1919), the Civil War (1936–39) and the subsequent dictatorship (1939–75) slowed the development of communication research.

Until the 1960s, the work performed in this area, except for some studies on advertising, was more ideological than scientific (Jones 1993, 1997; Moragas 1981).

The year 1957, with the publication of Juan Beneyto's *Mass Communications*, was the starting point for Spanish academic investigation and the publication of Spanish foreign papers on communication.

This editorial work was strengthened in the 1970s when the first faculties of Information Sciences were established (in the Complutense University of Madrid, the Autonomous University of Barcelona, and the University of Navarra).

The creation of the first Faculty of Information Sciences in the 1970s provided the necessary institutional support for the emergence of research in this area (Jones 1993; Martínez Nicolás 2006). For the first time in the Spanish context, communication research was based upon scientific criteria and receptive to international studies.

With the arrival of democracy, this expansion reached a greater projection because of the decentralisation of the Spanish university system, which favoured the multiplication of institutions and Bachelor's degrees and the emergence of the communication sector.

The progress of the academy has been reflected in the exponential increase in the number of people, resources, research groups, projects, journals and communication editorials.

Martínez Nicolás (2009) identifies three stages in the evolution of communication research in Spain:

- A first or "birth" stage (1957–80), in which the emergence of communication as a discipline field occurred.
- The second stage (1980–95), with what the author calls "consolidation" in the growth and explosion of the communication sector, universities and faculties of Information Sciences, highlights academic professionalisation opportunities.
- Finally, the stage of "development or maturation" (1995–present), marked by the changes experienced in the evaluation, academic accreditation and internal structure of the scientific community.

Nowadays, in the development stage identified by Martínez Nicolás (2009), the volume of resources mobilised for communication research makes it one of the most dynamic disciplinary fields in the social sciences and humanities in Spain (Martínez Nicolás 2006). This growth has not been uniform, but it has enhanced certain research lines and consolidated two reference poles: Madrid and Barcelona (Jones 1993).

In this vein, the present work aims to understand the evolution of the academy's interest in radio by highlighting the main authors and topics.

2. Materials and Method

Interest in the state of research in any field of scientific knowledge represents an indicator of the discipline's maturity, especially if it involves a critical assessment (Martínez Nicolás and Saperas 2011). In the Spanish context, the absence of studies on radio is remarkable, although such studies have been present, in some way, within larger studies on communication research (Piñeiro-Otero 2015; Repiso et al. 2011).

In this sense, this work is a longitudinal descriptive and exploratory study about scientific research on Radio Communication based on an analysis of academic articles published in academic journals of communication.

The starting point assumes that journals occupy a prominent position in the system of dissemination of scientific results because:

- Their regularity makes them a showcase of cutting-edge research areas.
- They develop a review and filtering process that guarantees quality.
- They have great value in the system of accreditation and academic evaluation.

2.1. Study sample

The lack of a Journal Citation Report for the assessment of Spanish communication journals has led to the establishment of additional indexes. One of them is RESH: Integrated Assessment System for Social Sciences and Humanities Journals, an index whose growing importance in recent years justifies its selection for analysis. This led to the selection of 42 academic publications to verify quality.

The study period was set from 1980, the year of the creation of the journal *Anàlisi: Quaderns de communicació i cultura*, to 2013 (the last complete year at the time of the study).

During this time, journals of communication indexed in RESH published a total of 907 issues (general and monographic numbers) and 11,107 research articles, with 300 focused on Radio Communication.

2.2. Analysis method

In order to analyse the state and evolution of Radio Studies in Spain, a descriptive study of the scientific research on radio published in academic journals was performed using media content analysis as the research method.

Drawing on previous studies like those of Saperas and Nicolas Martinez (2011) and Sterling (2009), an analysis tool divided into seven sections with noteworthy variables concerning authorship (name, gender and institution) and research object (general and specific) was created.

From the data obtained, some bibliometric indicators were established:

- *Personal Productivity Index*. The logarithm of the number of articles written by an author or specific institution (IP = log items number). This indicator allows the classification of authors or research centres into big producers (IP ≥1), intermediate producers (0 <ip <1), or transient producers (IP = 0).
- *Transience Index*. Volume of authors who sign only one work on a specific line or branch of science; in this case, on Radio Communication.

– *Cooperation Index*. Degree of collaboration or co-authorship among researchers (CI = signatures/number items).

3. Results

Radio studies form a small percentage of academic articles published in the main Spanish communication journals. Throughout the 33 years analysed, academic texts on this topic are located in less than 5% of the annual contributions to magazines. This percentage was exceeded only four times, all of them in the consolidation stage (Martínez Nicolás 2009).

The low percentage of academic articles dedicated to radio research underscores the low interest in the subject in academia, even in a time of exponential growth in the number of papers and publications.

3.1. Trends in authorship: cooperation index

From the first approach to the sample, two phenomena concerning the authorship of the papers on Radio Communication became apparent: (1) the large volume of articles by a single researcher and (2) the existence of a large number of transient authors versus the limited presence of prolific authors.

Research in Radio Communication is largely an individual line of work; 77% of the articles published in Spanish journals between 1980 and 2013 are signed by one author (a total of 232), and 18% more are the fruit of cooperation between two authors (a total of 54).
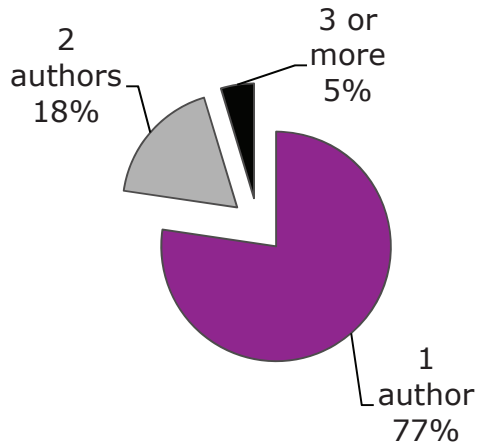
Fig. 5-1: Articles about Radio Communication by number of authors (1980–2013) (Source: author)

The low volume of articles signed by multiple authors reveals the limited collaboration among researchers. Indeed, the cooperation index stood at 1.26% for the entire period, although some progress can be noted in recent years.

Papers with multiple authorship have increased from 5% of Radio Communication articles published between 1980 and 1990 up to 43% of contributions between 2011 and 2013. The main indicator of this development is the cooperation index, whose value has increased by over half a point (IC 1980–90 = 1.05, CI 1991–2000 = 1.01, CI = 1.28, IC 2001–10 2011–13 = 1.57).

As Alonso-Arroyo et al. (2005) indicate, a high rate of co-authorship can be an indicator of the maturity of a discipline, reflecting consolidated research structures and increased presence of funded research projects.

In this line, only 2.6% of the sample (eight items) expressly refers to assignment to a research project, which reflects the low impact of research funding (usually considered first-class research) in the framework of Radio Studies in Spain. These academic articles have a cooperation index of 2.125 (almost a point above the average for the whole period).

3.2. Transience index and main authors

As noted above, another issue that characterises Spanish Radio Communication research is its high rate of transience. The study carried out revealed a total of 183 authors who have signed a single article in the period, against a group of 52 researchers (48 Spaniards) with a productivity index ≥0.3 (they published two or more texts in the studied period).

Among the "permanent" authors who work in the field of Radio Communication is a group of researchers who are highly prolific in Radio Communication research. Due to the high rate of transience, prolific authors are considered settled down after publishing five or more items. This category includes 14 authors (between major and intermediate producers).

While analysis of authorship reflects a sexually neutral distribution, the predominance of women researchers among the most prolific authors is remarkable (11 out of the 14 authors are women). In fact, according to the productivity index, only two authors can be considered major producers in the field of Radio Studies in Spain: Susana Herrera Damas (IP = 1,176) and Emma Rodero Antón (IP = 1,041). These researchers started publishing in 2001, a common feature in 64% of authors with greater presence in the sample.

3.3. Institutional affiliation

Regarding the institutional affiliation of the authors with ≥5 articles on radio, the weight of the biggest nodes, Madrid and Barcelona (with four and five authors, respectively), is very high, although clusters on radio investigation begin to diversify. In fact, this diversification is a national trend in Spanish radio research.
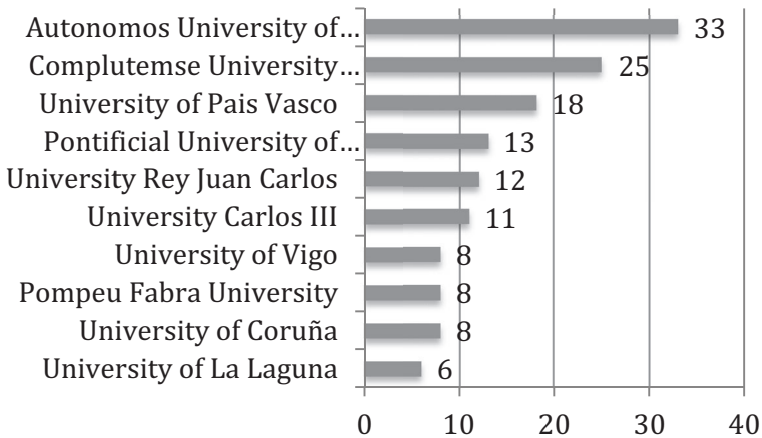
Fig. 5-2: Main institutional affiliations of the authors of radio papers within the period 1991–2013 (no data 1980–90) (Source: author)

Noting institutional affiliations in the sample, there is a bigger weight of the pioneering institutions in Communication Studies, especially at the Autonomous University of Barcelona and the Complutense University of Madrid.

Following this, there is also a polarisation of radio research between Madrid and Barcelona. This polarisation has increased in recent years due to the emergence of powerful working cores in newer universities such as the King Juan Carlos University, Charles III University of Madrid and Pompeu Fabra University (12, 11, and eight authors, respectively).

In addition to the four pioneer faculties, the number of articles published by researchers from the Pontifical University of Salamanca is also relevant. This university, which added a Journalism degree in 1988, has paid special attention to radio media; this is reflected by the high presence of items and specialists from this institution in the journals analysed.

Although a significant presence of new universities can be highlighted among the most common affiliations over these 33 years, this trend is reinforced in the last decade.

The relevant weight gained by academic articles signed by researchers of the new faculties of Communication (founded since the 1990s) and the loss of the presence of classical institutions can advance a turnaround in the authors and institutions of reference. This change may be related to the

growth of a new generation of radio researchers trained in classical radio research centres and developing academic careers at new faculties.

3.4. General study object

In order to facilitate the analysis of the research object, it was divided into two categories: (1) the general study object or media-professional area of the academic article and (2) the specific study object or its approach.

The analysis of the general study object reflected a certain topic heterogeneity of the academic articles on Radio Communication. Among the many topics covered by Radio Studies in Spain, it is possible to identify three main lines of inquiry that are particularly important: journalism, policy and technology.
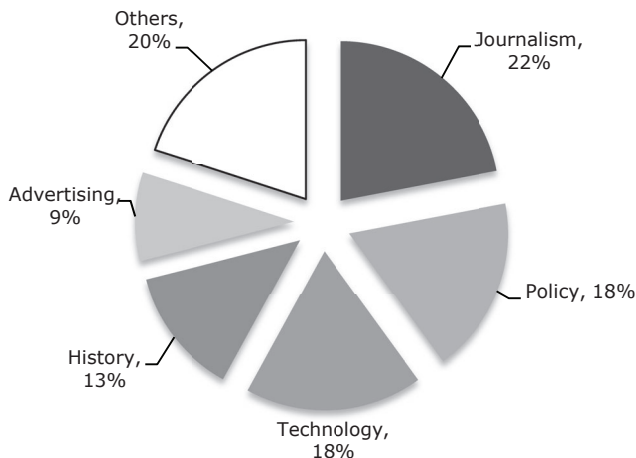
Fig. 5-3: Articles about radio as their general study object (1980–2013) (Source: author)

As seen in Figure 4-3, the topic that includes the largest number of articles of the study sample is "journalism". Within this category are 65 items (approximately 22% of the sample).

The relevance of this issue to radio research is a key feature of Spanish communication research, reflecting the weight of journalism in the configuration of the first faculties of Information Sciences and in the education of whole generations of communications specialists. In this sense, Spanish research on radio is, in a high proportion, the study of radio journalism.

Other topics with important weight in Spanish Radio Studies are "policy research" (55 items) and "technology" (54 items). The relevance of these subjects shows the interest of Spanish researchers in those aspects related to management of the radio spectrum, on the one hand, or the penetration of new technologies and digitisation of the radio signal on the other. These aspects are strongly influenced by the context in which the research is conducted.

In this way, articles dealing with political aspects often process issues such as the Spanish audiovisual regularisation developed in the 1980s, subsequent distributions of frequencies or adaptation to EU legislation.

On the other hand, articles dealing with technology are related to the digitisation of the signal, the adoption of new technological standards, the modernisation of the transmission-reception process, and, in recent years, Internet penetration and radio or the expansion of radio into mobile phones.

Beyond these three main topics, which represent 58% of the papers analysed, it is remarkable that 8% of the works are on radio advertising (26 items). This is a relatively new topic in the field of Spanish studies; the first paper in this area was published in 1998.

3.5. Specific study object

In regard to the specific research object, a predominant approach can be determined: the content study. Within this approach, 45% of the study sample has been classified (133 items).
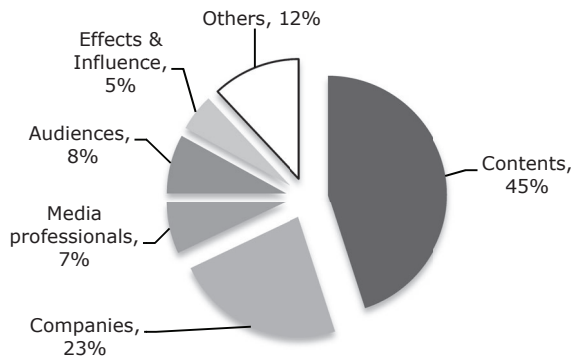
Fig. 5-4: Articles on radio as the specific study object (1980–2013) (Source: author)

The weight given to content study in Radio Studies is a universal trend within the field of Communication Sciences in Spain. This trend can be linked to the individual nature of the contributions, because the low incidence of funded research led to simple methodological designs.

Aside from the dominant approach, it is interesting to highlight the importance acquired by the "companies" (or "broadcasters") category as a specific research object. The study of a reality focusing on companies or other broadcasters, as communities or NGOs, has directed 23% of the items in the sample (total of 70).

With respect to other specific research objects, there is a low incidence of interesting approaches to the communicative process, such as audiences, media professionals, or effects and influence of Radio Communication. Some specific study objects that have begun to develop in recent years reflect the transfer from conventional radio to the Internet and the consequent transformation of the communicative paradigm.

4. Conclusions

This study highlighted the lack of interest in radio research within communication academia in Spain.

The volume of papers on Radio Communication research, or aspects of radio itself, is small and seemingly impervious to the expansion experienced by Spanish Communication Studies in recent years.

Radio Communication is fundamentally an individual line of research performed by a very limited number of authors, as reflected in the rates of transience, co-authorship and productivity.

In the same way, there is a low incidence of funded research on Radio Studies, which is reflected in the orientation and focus of academic articles towards simple realities or easy-to-approach studies, such as content analysis or audience-facing studies.

Despite the structural weaknesses of Radio Studies in Spain, it is possible to detect an increased interest in radio in a generation of young researchers—mostly women—who have developed their research careers within the last decade.

This circumstance has led to the diversification of the main centres on radio research with the incorporation of universities created since the 1990s.

The next step is to convert these nodes into a network, which would move Spanish Radio Studies into a mature stage.

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CHAPTER SIX

PERSONALITY VERSUS VOICE:
THE PERCEPTION OF THE RADIO PROGRAMME
MANHÃS DA COMERCIAL AMONG A SEGMENT
OF PORTUGUESE UNIVERSITY STUDENTS

RITA CURVELO

1. Introduction

At a time when the emergence and positioning of new media in people's daily lives seems to compromise or threaten the tradition of listening to the radio, several stations have felt the urge to modernise and to adapt to the changing needs of the public. Radio stations in Portugal and elsewhere have used the Internet, and social media, as a platform and as an extension of the dialogue with their listeners, risking losing their traditional influence and ratings in the process. Despite the increasing competition from other media outlets, radio continues to play an important role as a source of news and entertainment.

Given the emergence of new technologies, we seek to understand whether there is still a significant percentage of people under 25 years old listening to the radio, how they listen and what interests them.

Using the *Manhãs da Comercial* (Commercial Mornings) show as a case study, this article aims to reflect on how young people (student audience between 18 and 22 years old) react to a variety of content to assess which elements are the most valued.

Does radio still have an important presence in young people's lives? What captures their attention? Is it the voices of the presenters (as in tone, range or inflection), the presenters' personalities, how they conduct the show, the programme's content or just the music?

The Rádio Comercial station was chosen because of its position as a leader of radio audiences in Portugal since the second quarter of 2012.

This success is due, in large part, to the morning programme. *Manhãs da Comercial* managed to dethrone RFM from the leadership position it held since 2004.

This audience segment has been selected to assess the extent to which the students remain loyal to radio; therefore, we are not focusing on the station's target audience (aged 25 to 44). Instead, we aim to evaluate the impact that radio may still have on the young, an age group whose attention is increasingly sought after. It is also the objective of this article to understand which radio stations are favoured and what interests young people tuning into Rádio Comercial and, in particular the morning show.

It is in this context that this study aims to assess the importance of the voices and/or the personalities of the presenters and humorous pieces during a chosen segment, especially given that over the years there has been a preference for music among the young at the expense of talk radio. Could this be an exception?

Our premise is that regardless of the medium chosen, it is the personalities and the charisma of the presenters and the content (who says what, and what is said) that captures the interest of young listeners when turning on the radio. All of this is to the detriment of voices and, in the case of the morning programme, of music.

2. Rádio Comercial Short Description

This is the most popular music station in Portugal. It is a thematic radio station with a specific programming model which, in this case, is strongly music-based, and has a main audience in the population segment of 25- to 44-year-olds (Grupo *Marktest* 2015).

The station was created in 1979 by RDP (Rádio e Televisão de Portugal, the public service broadcaster) and was privatised in 1993. It is now part of Media Capital, a leading Portuguese media group, currently occupying the second place in the rankings of stations with the largest audiences in the country.

As a national radio station, Comercial has a "hot adult contemporary" (Hot AC) format (Menezes 2006, 90) playing music from the year 2000 onwards. It plays more rock music than its main competitor, RFM, which has a similar Hot AC format but plays more "easy listening" (ibid., 102) music with a focus on dance, hip hop and, recently, kizomba. RFM covers a wider musical spectrum (i.e., it plays music created before the year 2000 and of various styles).

In a country with 18 broadcasters, Comercial has a great degree of penetration among the professional and middle-class segment (*Marktest*,

2015). The current morning show—*Manhãs da Comercial*—is led by Pedro Ribeiro and dates back to 2009, when the management changed. It is clearly an entertainment programme with a lot of music, humorous pieces, short news briefs and useful information, like weather or traffic, for listeners leaving home or already on their way to work.

Pedro Ribeiro is the director of the station as well as the main presenter between 7am and 11am. The first sketch of the programme is called "Today is…", and it first aired in 2011 with Vanda Miranda, a member of the morning programme's team. This radio sketch celebrates special dates for Portugal or the rest of the world. These can even include fleeting moments in time, for example, "the day of the night watchman" or "the day to clean your computer". This is a phone-in daily sketch, inviting listener participation. The third *Manhãs* presenter, Vasco Palmerim, is the newest member of the team; he writes songs and dedicates songs to current events or personalities that are then sung by the whole team.

The comedy sketch "Mixórdia de Temáticas" (A Medley of Topics), by Ricardo Araújo Pereira, one of the most popular comedians in Portugal, first aired in 2012, which is when the station became a listening audiences' leader. Ricardo bases his characters on real-life personalities, and, through a lively interpretation, he plays with events related to that celebrity. This comedy piece was temporarily suspended, and "O Homem que mordeu o cão" (The man who bit the dog), by Nuno Markl, took its place. The replacing sketch is based on unusual studies or stories.

3. Data Relating to the Young Adult Audience in Portugal

To build a framework of the radio consumption habits of Portuguese young adults, this research used reference studies of listening audiences in Portugal from the *Bareme Radio Marktes (Grupo Markest 2015)*.

According to a recent article by João Paulo Menezes, radio consumption in the "young people" age group has grown slightly in the last five years—from 63.2% in 2010 to 64.9% in 2014 (Menezes 2015, 44). This study already includes the new sample size (from ages 15–17 and 18–24 to ages 15–24) aligned with data from the 2011 Census, which registers a significant decrease among the younger sections of the population. To corroborate these numbers, the study requested the data released by the RTP (Rádio e Televisão de Portugal) group, whose numbers show that about 700,000 young people up to 24 years old listen to the radio in Portugal.

According to *Marktest*'s comprehensive study on the analysis of behaviour of radio audiences, in the first four months of 2015, the most

popular station among Portuguese young people (aged 15–24) was MegaHits (owned by the private r/com group of the Portuguese Catholic Church) with 52.3% of the listening audience. Radio Cidade of the Media Capital group, owned by PRISA, ranks second with 29.4%.[1] Overall, however, Cidade has a weekly higher share (3.1%) than MegaHits (2.7%).[2] They are both music radio stations aimed at a teenage audience, and among the "students" population segment it is listened to by 27.7%, versus 14.3% for Cidade. With regards to the Comercial radio station, it is the third-most listened-to among this segment, registering an audience share of 17.4%.[3] For the purpose of this paper, it is also important to note that according to Bareme Radio data for this year (as shown in Figure 5-1) the target audience of youth aged 15–24 registers an AAV (Portuguese acronym for "cumulative eve audience") of 62.2%, and the percentage of students that listen to the radio is 58.47%.[4]

With regards to listening to the radio on the Internet, the most recent figures date back to 2013 and suggest that it is young people who are listening to online radio the most: about 42% of people under 35 years old say that they listen to Internet radio, as well as 45% of students.[5]

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[1] http://www.novaexpressao.pt/userfiles/file/NE%20REPORT%20R%C3%83%C2%A1dio%20%202%20%C3%82%C2%AAVaga%202015.pdf.
[2] http://www.marktest.com/wap/a/n/id~1ef4.aspx.
[3] http://www.novaexpressao.pt/userfiles/file/NE%20REPORT%20R%C3%83%C2%A1dio%20-%202%20%C3%82%C2%AAVaga%202015.pdf.
[4] http://www.marktest.com/wap/a/n/id~1f47.aspx.
[5] http://www.marktest.com/wap/a/n/id~1b9b.aspx.

Audiência Acumulada de Véspera (%)
Vaga de Junho 2015

Total	56.5
Masculino	65.4
Feminino	48.7
15-24 anos	62.2
25-34 anos	75.4
35-44 anos	75.1
45-54 anos	57.4
55-64 anos	46.5
+ 64 anos	31.6
Q.Méd. Sup.	81.7
T.Esp. P.Pro.	72.7
ServAd Comer	75.2
Trab. Qu/Es	73.1
TrabN Qu/Es	59.8
Estudante	58.7
Ref/P./Domés.	36.2
Desempregados	48.2
Grande Lisboa	58.2
Grande Porto	57.0
Litoral Norte	57.8
Litoral Centro	58.7
Interior Norte	52.8
Sul	55.1
A	76.0
B	72.8
C1	65.8
C2	56.5
D	36.8

Fonte: Marktest, Bareme Rádio

Fig. 6-5: Cumulative eve audience (Source: Grupo Marktest, June 2015)

4. Study Objectives

Considering these figures, it is also the intent of this article to understand what Portuguese young adults value the most on the radio by studying what attracts college students to the *Manhãs* show on the Comercial radio station.

The proposed main objective of this article was firstly to ascertain the radio listening habits of the university student population (18–22 years old). Secondly, it sought to obtain accurate information on this population's favourite radio station. Thirdly, if the students mentioned the

Comercial radio station as one of their favourite stations, the study aimed to determine the extent to which they follow to the different contents of the morning programme while assessing the elements they prefer, namely the factors that grab their attention after having been given the following response options: the presenters' personalities, the presenters' voices, the music, the programme's comedy pieces and the invited studio guests.

The morning show goes on the air when the largest audiences listen to the radio and it sets the "tone and the station's personality as a whole" (Stewart 2010, 43). As the flagship programme, this show deserves special attention since it is an exception to the format of music radios (Moreno 1999, 100). It is during the time of the breakfast show that listeners crave a variety of information (Fleming 2010, 65) such as traffic information, the weather forecast or the main news of the day. Our questionnaire aimed to confirm whether this was also the case for university students.

The morning show captures the period where humour is most topical and up-to-date, since one of the major objectives of breakfast shows is to help listeners start the day with current information or entertainment. In recent years, there has been an increasingly stronger focus on comedy routines during the morning programmes in Portugal. Good examples of morning programmes featuring comedy are: *Tubo de ensaio* (Test Tube) by Bruno Nogueira, broadcasted on TSF; and *Mixórdia de Temáticas* (Medley of Topics) by Ricardo Araújo Pereira, *Cabernets de cromos* (What a Card!) and *O Homem que mordeu o cão* (The Man Who Bit the Dog) by Nuno Markl, all broadcast by Comercial radio. Given the commitment to comedy, this study also intends to determine the respondents' reaction to humour and their degree of interest in the shows.

Title differences aside, all stations competing in the same segment have very similar programming. They focus on the same music genres and the same format, which tends to lead to a "bottleneck of supply schedules, largely as a result of stations sticking to the most popular music formats" (Menezes 2011 72). It appears that the stations that end up leading the rankings are those who choose truly different, bolder and innovative programming. In Portugal, this is noticeable in Comercial's upward trend and eventual ascension to the top position that it claimed from RFM, the unchallenged leader for a decade until 2012. Comercial radio more than doubled its audience between 2002 and 2012 (9.9% to 20.1% in 2012).[6] The morning show's audiences grew; that is, the 8.8% share in 2002 rose to 22.1% in 2012. From 2011 to 2012 the station's audience share went

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[6] http://www.obercom.pt/client/?newsId=428&fileName=radio_portugal.pdf.

from 15% to the aforementioned 22.1%[7] (an increase of 7.1% in one year, as shown in Table 5-1).

Table 6-9: Comercial radio audience share between 2002 and 2012[8]

Year	2002	2003	2004	2005	2006	2007
Comercial Radio Station	9.9%	8.4%	9.9%	9.5%	11.4%	10.6%
Year	**2008**	**2009**	**2010**	**2011**	**2012**	
Comercial Radio Station	10.9%	11.4%	12.2%	15.0%	22.1%	

5. Research

Our analysis of the young adult segment was conducted face-to-face in a classroom at the Faculty of Human Sciences of the Catholic University in Lisbon on 6 October 2015. The students were Communication Sciences undergraduates aged 18–22 (a mix of 1st-, 2nd- and 3rd-year students). Out of the 381 students enrolled that year, a total of 115 participated. There were 108 valid questionnaires (28.4%).

This was a non-probability convenience sample since the investigation was limited only to students in a specific course of a specific private university in Lisbon. As a rule, more women than men enrol in that degree. In this case, out of the 108 respondents 25 were male and 83 were female.

The questions took into consideration the study's main purposes— identifying the habits of radio consumption and listening preferences in a sample of Portuguese university students, their preferred radio station and its position in relation to the content provided by the morning show of the most listened-to station in Portugal today.

The questionnaire was presented and explained to the target student population, and a guarantee of anonymity in answers was given to every voluntary respondent. The questionnaire was then carried out in three different classes, representative of each of the three academic years of the BA in Communication Sciences.

The questionnaire consisted of 16 closed questions and one open question (the last, the 17th), divided into three groups.

The first nine questions were related to the group listening habits in order to ascertain what percentage of students usually listens to the radio.

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[7] Ibid.

[8] Ibid.

Bearing in mind that the relationship between the increased mobility of listeners in general and the amount of listening time currently remains crucial for radio (Meditsch 1999), the students were also asked whether they usually listen to the radio.

Against a backdrop of multimedia convergence, where digital has a growing presence in the media diet of individuals and where many authors found a significant decrease in terrestrial listening by the younger generation (Berry 2006; Albarran et al. 2007; Starkey et al. 2014), this study set out to find out about Internet radio listening habits.

For young people, mobile phones are an "indispensable device" and a "permanent connection" with reality (Weigelt et al. 2014, 105), assuming it inclusive or as even an extension of one's own body (Buchalla 2009). The study therefore also sought to ascertain which platforms were used by students to access Internet radio (computer, mobile phone or others). This group of questions regarding consumer routines also asked when the respondents listened to the radio, for approximately how long and what they were doing while listening. Finally, the survey intended to scrutinise the reasons that motivate university students the most to listen to the radio. These questions allowed respondents to select multiple choices and to pick a main (or two main) options.

The second part of the survey referred to radio station preferences. It included only two questions aimed at finding out the two stations that respondents most listened to and, if they had chosen Comercial radio, the reason(s) for listening to it.

The third and final set of questions focused on the reasons for listening with the intent to understand what led them to tune in to the Comercial morning show. Here five questions were asked to establish the following: whether the students listen to the morning program; if they do, what they like to listen to the most; for how long are they listening; which programmes they listen to on podcasts; and what they dislike the most. The last question, the only open-ended question, asked students to mention the reasons that could lead them in the future to stop listening to the programme.

5.1. Results

For the purpose of this study, even though the students were asked their age and gender those were not considered very relevant variables. For the first variable there would not have been significant differences in the responses, and for the latter variable 76.8% of respondents were female.

Almost all respondents (98%) listened to the radio; most listened in the car (88.7%), whereas 22% reported listening to it at home (or also at home). This survey shows that among a young adult segment, the radio is associated with driving.
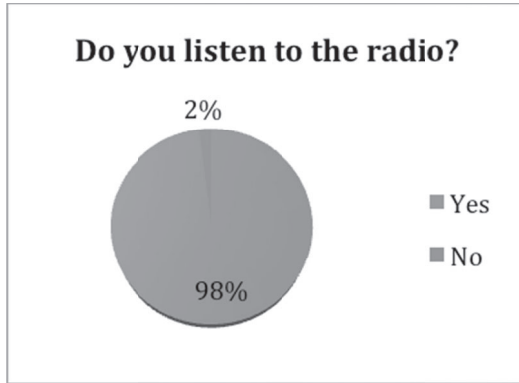
Fig. 6-6: Whether respondents listen to the radio
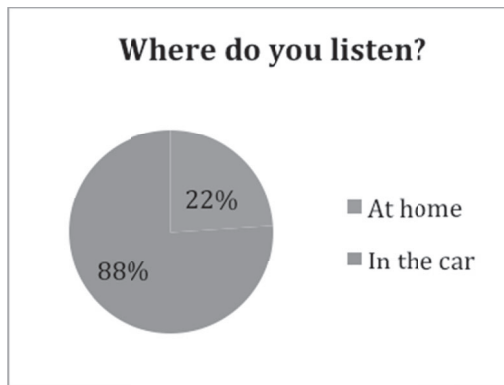
Fig. 6-7: Places to listen to the radio

Regarding the times at which they usually listen to the radio, the majority (51.8%) mentioned "several times", and 35% reported listening specifically in the morning and 9.4% in the afternoon. This information

goes against the *Marktest* figures, which state that the peak radio listening times among young people are in the afternoon.[9]

With respect to the average time of direct radio consumption per day, 37.7% of students said they listen to the radio for 15 to 30 minutes, while 35.8% mentioned listening for 30 minutes to one hour. These two answers represent a higher percentage than the 16.9% of students who say they only listen for five to 15 minutes.

When asked what they are doing while listening to radio, the vast majority of those surveyed said that they listen on their way to university (69%); 15% said they are "just listening", 14% of students mentioned studying and 11% reported that they were driving—a reply that may (or may not) coincide with the answer "travelling to university".

Regarding the main reasons why the students sampled listen directly to the radio, the respondents were asked to give their two main reasons for radio consumption. "Music" was the most popular reason with 88.7% of respondents, followed by "presenters" with 22.6%. Very close behind hosts/presenters was the "news" content with 21.6% of the vote and, lastly, "traffic and weather", which 18.8% of the respondents selected. These findings are similar to those in other studies, such as the 2013 Ofcom study[10] that states that "on a content basis (in a very general order of stated importance) music is the key driver, followed by entertaining, interesting, or informative speech output delivered by engaging presenters; up-to-date news; and local travel, weather and news bulletins".

When asked whether they listen to the radio on the Internet, 75% said they don't, and those who do (25%) rely more on computers (80%) than mobile phones (20%).

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[9] The February Marktest's radio survey from 2014 states that the audience "peak" is around 4pm, with 23.4% of the cumulative eve audience: http://www.marktest.com/wap/a/n/id~1cbb.aspx.
[10]   http://stakeholders.ofcom.org.uk/binaries/research/radio-research/ressearch-findings13/research-statement.pdf.

Do you listen to the radio on the internet?

25%

75%

- Yes
- No

Fig. 6-8: Whether respondents listen to the radio on the Internet

How do you listen to radio on the internet?

20%

80%
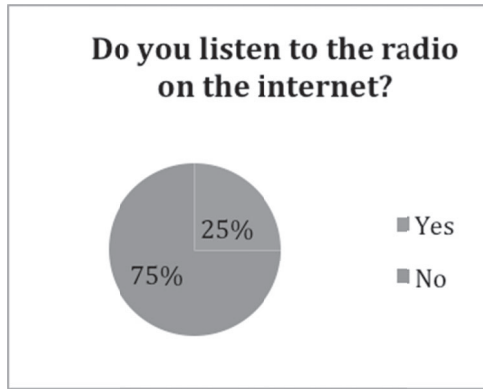
- Computer
- Cell phone
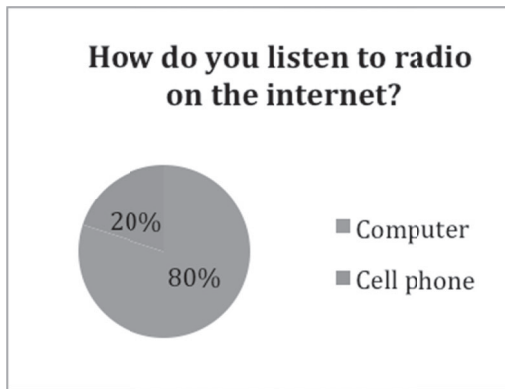
Fig. 6-9: Listen on computer and mobile phone

When asked about what radio content they listen to on the Internet, 48% said "one or more programmes in full, using the radio website", 32% referred to "podcasts" and 12% mentioned "music".

In the second-largest group of questions on radio station preferences, the students were required to list their preferred two radio stations. More than 54.7% chose Comercial. RFM was the second choice with 44.3%, followed by MegaHits with 39.6% and CidadeFM with 18.8%. This data is surprising because the latter two radio stations target people in this age segment.

Fig. 6-10: AAV by age in Portugal[11]

Table 6-10: Station preferred by respondents

Which station do you listen to? Point out the 2 main channels	
RFM	44.3%
Comercial	54.7%
MegaHits	39.6%
CidadeFM	18.8%
Antena 3	4.7%
Renascença	3.7%
M80	5.6%
TSF	6.6%
Others	10.3%

The students who reported listening to Comercial reported that the two reasons that most attracted them to the station are music (67.2%) and

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[11] http://www.marktest.com/wap/a/n/id~1daf.aspx.

humour (46.5%), while 20.6% said they listened to the channel because they identify with the presenters and 3.4% liked those stations because of the presenters' voices. Indeed, the "voice" factor seems to be losing ground to the personalities of the presenters and/or comedians, and not only in the "young adults" segment. A specific study conducted by Samantha Warhurst concluded that "content and personality are now also more significant than voice characteristics" (Warhurst et al. 2012, 217).

The third and final set of questions only considered the responses of the group of students who said they listened to Comercial radio and found that 70.6% of those students tune in to the morning programme. The two main reasons for listening are the presenters (70.7%) and the routines (63.4%). Music appears only in third place with 51.2% of the respondents, followed by news and guests, both with the same percentage (4.8%). We can find a parallel of this situation in a study conducted by Joel Abramson, where the author states: "People have the choice to listen to music on their phone, iPod, or a curated channel, but hopefully the listener would rather choose that station's morning show because the personalities there were going to talk about something that happened recently or because there would be a funny story, or crazy topic that would give the listener the feeling that they are connected to the station in some way. All respondents stressed that radio programming had to be engaging in some way, more than just playing a list of songs" (Abramson 2014, 45).

Concerning listening duration, the majority of students (46.3%) said that they listen for 5 to 15 minutes of the programme; 34.1% state that they listen for 15 to 30 minutes, while 21.9% say they listen for 30 minutes to one hour.

Considering that sketches are uploaded on the station's website, on YouTube and on Facebook, from where they are then seen by a significant percentage of Portuguese listeners, students were questioned about which programme content they typically listen to on a podcast. The comedy sketch *Mixórdia de temáticas* (Medley of Topics), presented by Ricardo Araújo Pereira, was the most popular with 78% of respondents selecting it. This is a not very surprising since a quick search on YouTube confirms that this content is, on average, viewed by 55,000 people. Following them are *O homem que mordeu o cão* (The Man Who Bit the Dog) by Nuno Markl (which has close to 3,000 views per episode on YouTube) and *Songs of Vasco*, a programme with a viewership on YouTube that is more difficult to account for given the wide fluctuation values (from 9,000 to 50,000 views).

Among the disapproval factors, advertising was the content that the respondents (43.9 %) criticized the most, followed by "too little music

variety" (12.1%) and "too much talk" (9.7%). It should be noted, however, that 17% of respondents indicated that they there was nothing in the content they disapproved of.

The last question of the survey, the open-ended response, asked the students to complete the following sentence "I would no longer listen to the show if…". Of all the answers (30), close to 27% answered "if the presenters left the programme". About 17% of respondents said they would not listen to the programme "if it stopped doing the comedy pieces". A further 10% specifically mentioned that they would stop listening if the popular comedian Ricardo Araújo Pereira was to leave, while another 10% replied "if the station stopped airing his segment".

6. Conclusions

According to the survey data presented here, it can be concluded that radio is not excluded from the life of young university students and, in this specific group, it has an important presence, although not significant in terms of average time of listening (specifically with regards to the morning programme analysis). The majority of respondents (46.3%) mentioned that they listen to the programme for 5 to 15 minutes, while 34.1% of those surveyed said they listen for 15 to 30 minutes. If one considers the radio listening time per day, these numbers point to an average of 36% of respondents listening for between 15 and 60 minutes, which contradicts the idea put forward by some authors of young people's lack of interest in radio (Albarran et al. 2007; Ferguson et al. 2007).

Although the digital world provides other means or channels for the consumption of news and music, and mobile devices such as the smartphone allow for personalised playlists, this study suggests that the car radio is still the leading device for listening to the radio. This seems to show that mobile phones and other new devices have still not replaced traditional ones when it comes to radio consumption. Remember that only 25% of respondents said that they listened to the radio on the Internet and, within this particular segment, only 20% use the mobile phone for it.

If it is true that music continues to be the main reason for young students to listen to the radio in general, the second-biggest incentive that radio offers for these respondents was found to be the presenters. If we consider the sketches as extensions of the presenters, their importance is even more valued, while music is not playing a key role in the choice of programme.

This paper, therefore, confirms the important role that the personalities of the presenters and the comedy sketches assume in the process of choice

of and loyalty to a programme by young adults when turning on the radio. These are the factors that enhance the attractiveness of the programme to the younger sections of this population. The personalities and the charisma of the presenters, and the content submitted by them (who says what, and what is said), take a prominent place in the preferences of young listeners when turning on the radio to the detriment of the voices (how the content is said) and, in the case of the morning programme in question, to the detriment of the music. In the particular case of the voices of the presenters, this study confirms its relevance as an accessory; it can therefore be concluded that it is not the selection criterion for listening to a particular station.

As it was yesterday, so to today, radio personalities continue to distinguish themselves, becoming true brands of a station. As Carole Fleming emphasises, "People see presenters not only as the massive stars but also as a kind of their friend (…) the audience needs to feel that presenters have got life experience, that they're warm and they care" (Fleming 2010, 95). Along that same line of thought, Elwyn Evans says that "the listener needs to feel that he is being spoken to personally, to a particular individual" (Evans 1977, 20). Through the presenters, radio is able to create a strong connection with the audience: the closer you are to the people, their routines, and their tastes and needs, the greater success you will have, regardless of the age of your listener. The role of radio is to be where the listeners are, talking about what they talk about and reflecting their lives, not distancing itself and forgetting the audiences listening, playing the same music as competitors and surrendering to apathy. Successful radio shows enable true communication and engagement, dialogue, and sharing stories, jokes or news. A favourite radio show resonates with its audiences because it wakes up with them, follows them as they get ready to go out, and be with them on their journey to and back from work.

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SECTION II

INNOVATION

CHAPTER SEVEN

PLAYING SAMBA ON THE WEB:
HOW THE URBAN SAMBA FROM RIO
DE JANEIRO IS BEING REPRESENTED
IN THE EXPANDED MUSICAL RADIO

LENA BENZECRY

This paper is based on the results of the doctoral thesis entitled "The radio broadcasting of Rio's urban samba: a retrospective review of the main representations constructed about this musical genre in radio programs of Rio de Janeiro" (Benzecry 2015). The work can briefly be defined as a first effort towards writing the history of the musical genre "samba" in the ambit of the Brazilian radio industry, based on the main representations disseminated by selected significant radio programmes about it.

As a starting point for writing this history, the research focused more specifically on the so-called "urban *carioca* samba"[1] and radio from Rio de Janeiro because of the undoubted importance that those elements have acquired in the formation of the Brazilian cultural identity, detailed in a specialised bibliography (Cravo Albin 2003; Sandroni 2001; Frota 2003).

Based on theoretical perspectives related to the field of Communication, which, for many researchers, do not align (Fonseca 2007; Escosteguy 2006), the work promoted the interplay between the theoretical frameworks of Political Economy of Communication (PEC) and the most critical bias of Cultural Studies (CEs), linked to the Birmingham School, along with its Ibero-American dissent.

The PEC approach contributed to establishing a timeline that took into account the following determining factors: the predominant mode of radio production, and the political, economic, sociocultural and technological

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[1] The term *carioca* designates the naturalness of something or someone who is born in the city of Rio de Janeiro.

contexts that crossed the Brazilian radio industry throughout its history. In this sense, it is important to emphasise that radio broadcasting developed in Brazil within the commercial logic, especially after the approval of the use of advertising as a form of financing the broadcasters, in the beginning of the 1930s (Ferraretto 2001, 2012).

As this thesis proved, the logic of profit had—and still has— a deep influence on radio programming and, consequently, affected—and still affects—the space filled by the urban *carioca* samba on the playlist of any commercial radio station.

The Cultural Studies framework, in turn, was extremely important in enabling the author to understand the concept of representation throughout the work. Without disregarding the relevance of several other theories widely used in the field of Communications, such as those from Sociology or Psychology (Morigi 2004), we opted for the concept of representation derived from the notion of "Circuit of culture" proposed by theoreticians from the Centre for Contemporary Cultural Studies (CCCS) of the University of Birmingham.

In the relevant work entitled *Doing Cultural Studies: the story of the Sony Walkman*, the authors Paul Du Gay, Stuart Hall, Linda Janes, Hugh Mackay and Keith Negus (1997) are dedicated to understanding the construction of the brand name "Sony Walkman" as a cultural product (and phenomenon) that invaded the everyday life of an entire generation of young people in the 1980s. From a critical perspective, the authors analysed the process of signification surrounding the Sony Walkman, in which the product representation in media texts was a crucial piece, acting as inspiration for the study about the representation of the urban *carioca* samba on the radio in Rio de Janeiro that led to this paper.

As a result of this epistemological dialog, the research took place under a communication approach that questions the contexts in which the main representations about the "urban samba of Rio de Janeiro" have been— and still are—disseminated. The work therefore reviewed the process of configuration of what are possibly the most emblematic representations that delimit and portray this type of samba until today: "music symbol of Brazil", "music of resistance" and "Root music".

For those who do not know the *carioca* samba (the urban samba of Rio de Janeiro) or have no idea about the significance of this music genre to the Brazilian cultural identity, it is important to add a brief explanation about it. The idea of samba as a rhythm that represents Brazilian identity is perhaps easier to understand, as it is closely associated with a collective consciousness about Brazil.

It is also important to highlight that samba as a popular music genre does not rely only on parades during Carnival time, which are world-famous. It not only exists beyond Carnival time but also it can be understood as a socio-cultural environment full of signs associated with music instruments and popular gatherings where people play and listen to samba music called *rodas de samba*. Those are informal reunions full of signs, such as: the set of instruments that constitutes a basic samba group (guitar, ukulele, tambourine and surdo, which sets the rhythm); special clothing; specific foods; and, of course, lots of cold beer and enthusiasm.

On the other hand, the notion of samba as a "music of resistance" and "root music" has been gaining in strength along its historical path due to the capacity that samba always had to overcome sociological and market issues. First, samba fought against the racial bias that affected it as "black music"; then, along its trajectory, it competed for space in the face of other musical genres, or even other types of samba that were much more lucrative.

1. Samba in Traditional Radio: The Research Path

After a dedicated delving into the periods and events most referenced by the specialised bibliography in the radio and samba stories, three epochs and three specific programmes were selected for the study. The table below summarises the way the thesis was divided, and it should be noted that the criterion used to structure this division was based on the predominant mode of radio production for each period.

Fig. 7-11: Graphic representation of the thesis division (Source: Designed by the author)

As we can see, the study was based on three specific programmes: *Programa César de Alencar*, which was on the air between 1945 and 1964 and marked the representation of samba as a "symbol of Brazilian culture" during the radio show period; *Programa Adelzon Alves, o amigo da madrugada*, which marked the representation of samba as "music of resistance" on post-TV radio between 1966 and 1990; and *Samba Social Clube*, which, since 2006, has marked the representation of samba as "root music" in the so-called "post-Internet" radio era.[2]

In general, such programmes revealed certain charismatic hosts who were very efficient at acting as "spokesmen" of *carioca* samba on traditional radio, creating products and messages able to give identity to this musical genre. In addition, the study also proved that these programmes and their hosts acted either in agreement or in disagreement with the cultural hegemony policies intended for Brazil in each radio broadcasting period. Moreover, they helped to elucidate the influence of the record industry on the music repertory broadcasted by radio stations and also provided essential information for developing a critical analysis

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[2] The first two programmes can be translated into English as the *César de Alencar Program* and *Adelzon Alves, the friend of the down.* The third one does not require translation.

regarding the symbolic construction of the *carioca* samba, which still comprises its social and musical identity today.

In terms of methodology, in addition to the literature review mentioned above, the study was based on interviews, testimonies, recorded radio programmes and a participant observation of the programmes that are still on the air. Throughout the work, it was possible to note the importance of each one of the programmes selected for the trajectory of urban samba in Rio de Janeiro and, consequently, of the representations that surrounded it.

The actions of the *César de Alencar Program* and of its presenter were recognised as determinant factors influencing the process of passing the samba from "minor" and "marginalised" music to "symbolic music of Brazil". Each episode of the programme was produced live and had a broad structure of professionals and artists behind its scenes that fuelled a preponderant modus operandi in which the musical attractions were financed by companies of the most diverse types, including food, pharmaceutical and leisure.

Each episode of the *César de Alencar Program* was broadcast live and required a large professional structure and set of artists led through an intricate (and expensive) production process that made innumerous musical attractions sponsored by a great variety of companies: the products advertised ranged from peanut oil to throat pastilles, from soft drinks to soap, cigarettes and even medicines.

Musical and celebrity contests, such as the famous title of Queen of the Radio, were promoted by the programme. These cultural products had repertoires formed largely by sambas and proved to be a very important tactic in the process of consecrating the musical genre as a cultural product, suitable for the consumption of wealthier classes with a certain cultural "distinction" (Bourdieu 2006). At the same time, they took part of the gearing of the cultural industry of the time to the social construction of the popular genre that would mark the Brazilian national identity.

In addition to all the above, the political landscape favoured and reinforced the use of samba as a postcard of the country. A dictatorial and populist government led by Getúlio Vargas was in power (Era Vargas 1937–45). That leader knew how to make political use of samba and communication, and he stimulated the creation of a kind of samba dedicated to extolling the country's and the government's qualities. The "samba-exaltation" compositions were aesthetically characterised by orchestral arrangements, in which scholars' instruments, such as piano and flute, overlapped with the typical instruments of popular practice inherent

in the samba, like *cavaquinho* (ukulele)[3] and guitar. In addition, they brought letters with extremely nationalistic messages that revered the "wonders of Brazil" and ideals proposed by the government such as the benefit of working instead of "vagrancy"[4] (Siqueira 2012; Saroldi and Moreira 2006).

The type of samba that was practiced in that context prevailed until the mid-1950s, when the music scene, either on the radio or in other medias, and means of entertainment had begun to leverage other rhythms and to encourage other musical movements. When the programme *Adelzon Alves, the friend of the down* came, therefore, the context in the city's music scene was changing; more than that, the world was facing a new era in the history of radio once, in the late 1950s and early 1960s, the prevalence of radio as a means of communication had been shaken by the arrival and popularisation of television.

Both the radio and the samba were living a kind of "audience crisis". While the former had to deal with the migration of most of its sponsors to TV, the latter had its place in radio programming greatly reduced due to the emergence of new musical genres and movements such as *Bossa Nova*, *Jovem Guarda* (young guard) and foreign rock. These new genres were all highly encouraged by the great players in the music industry, then represented by CBS and RCA Victor. That new era in radio brought a new way of production called "big vitrola", in which the American music industry dominated the Brazilian market, exerting a strong influence, through its record labels, on the musical programming of commercial radio stations (Ferraretto 2001; De Marchi 2011; Vicente 2014).

Faced with a challenging scenario for the radio, marked by competition with television, Adelzon Alves debuted on Radio Globo (1220 AM), marking the beginning of 24-hour broadcasts on the station. Contrary to the rules established by the board, the radio host did not play the repertoire suggested but instead ran a programme dedicated exclusively to the samba. By his attitude, Adelzon Alves became a spokesman for the samba musicians in the midnight hours of Radio Globo AM, resisting a literal avalanche of foreign songs, original or versed, that the American industry wanted to impose on Brazilian radio.

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[3] There is no translation for *cavaquinho*, but the ukulele typical of Hawaiian music has an aspect very similar. The main difference between them is that the strings of the *cavaquinho* are made from steel and the strings of the ukulele are made of nylon.
[4] At that time, the idea of "vagrancy" was associated with samba and the samba social environment, in order to devalue the popular culture practiced by black people and bohemians in general.

Adelzon Alves's actions gained even more relevance due to the fact that the space for the samba in the radio remained restricted for decades. Only in 1990 was it possible to identify a movement to recapture its commercial appeal. Until then, sambas of a more traditional stream, classified as "authentic" or "root" were performed almost exclusively on public broadcasters, which are mostly transmitted by the noisy amplitude modulation (AM).

From 1990 on, samba has not only been successful in commercial broadcasters but it has also found space on modulated frequency (FM), gaining a much better sound definition. It is, however, classified under a new strand, branded by the music market as "romantic *pagode*". According to Trotta (2011), when the traditional samba musicians noticed how they were being represented by the music market as this other type of samba, they began to work on artistic initiatives that could mark their identities as "root samba" artists.

Under these conditions, the now famous neighbourhood of Lapa in the city of Rio de Janeiro hosted the so-called "revival movement of the root samba" or "Lapa revitalization movement". Herschmann (2007) presented a study centred on the performance of musicians and traders from that region. According to the author, the revitalisation of Lapa was built from the resumption of samba as a musical genre linked to the tradition and identity of that neighbourhood, and it enjoyed the action of local actors as builders of meaning.

> Os atores sociais desse circuito cultural da Lapa são hábeis em construir representações e sentidos que legitimem e reinscrevam estes gêneros musicais populares na memória e história nacional, acionando um repertório interpretativo de grande mobilização do imaginário social e dos veículos de comunicação. (Herschmann 2007, 41)[5]

It is within this socio-cultural context that, opportunely, the *Samba Social Clube* programme appeared in the musical grid of the commercial radio station MPB-FM (90.3 FM). In an interview for this research, the company's marketing manager, Viviane Groisman, says that the idea of including a unique samba programme on the station's grid came from a perception among the station's staff of a deficiency in the radio market of Rio de Janeiro. "There was a gap in the market. We felt this thing of

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[5] The social actors of this cultural circuit of Lapa are skilled in building representations and meanings that legitimise and reinserting these popular musical genres in memory and national history, triggering an interpretive repertoire of great mobilisation of the social imaginary and the media (Herschmann 2007, 41).

pagode and *funk* on the radio growing more and more (…), then the people who were working here on the radio felt that there might be a space for the root samba".

Despite the favourable moment for the debut, curiously, before the appearance of the programme the samba was not included in the usual repertoire of the radio. The programme's programming manager, Luciano Gomes, said that it was necessary to create a niche in the grid in which to insert songs and samba artists and that it was appropriate to offer a repertoire that other commercial broadcasters did not offer.

> For example, Diogo Nogueira who is now a success of our programming did not fit. Not even his father, João Nogueira. Radio stations that were successfully playing samba at the time, [such] as "FM, O DIA", "Native" and "98", did not play these guys. João Nogueira would not fit in a standard musical program of MPB-FM. So we created a niche for these great composers, such great samba! From there, the staff of Lapa and the new generation gained space in programming, with Teresa Cristina and many others. (Testimony of Luciano Gomes, Director of the MPB-FM station's programming, made to the author on 1 August 2013)

According to Luciano, the repertoire that the programme took to the radio was not even transmitted by other stations that were playing samba at the time, who prioritised the *pagode* style. From there, MPB-FM, through the *Samba Social Clube* programme, is positioned within the radio segmentation as a station that plays "root samba", contributing to strengthening the distinction between these two aspects of the genre in question.

At this point, it is interesting to note that, within a perspective of analysis that unites Cultural Studies with PEC, the emergence of *Samba Social Clube* brings to mind the idea of Keith Negus (1997) that culture determines production and production determines the culture. Considering what has been narrated so far, there is an important dynamic between the marketing and sociological universes of samba apparent from the following sequence of events: The phenomenon of *pagode*, in the 1990s, which was richly appropriate and worked for the music market, was preceded the movement of the "root samba" in the bohemian neighbourhood of Lapa. After that, the representation of the samba and the identity of its musicians were disputed between the one group and the other. The music market—which includes the radio—knew how to take advantage of both sides, distinguishing consumers and producing specific content for each audience. In this way, they warm up the cultural scene,

fomenting circuits, and, above all, productive chains motivated by the "samba economy" (Prestes Filho 2004).

2. Samba and Radio: Cultural Subjects of Past and Present

Samba and radio were, and still are, two important tools of cultural training and representation for Brazilian society. Together, they can further extend its powers. While the first is the popular musical genre that has become one of the main symbols of Brazilian cultural identity, the second is nothing less than the medium of communication that, in addition to contributing to this achievement, became the first medium to influence habits and customs of an entire nation, consolidating itself as the link of a country with continental dimensions, vast cultural multiplicity, and broad economic and social inequality, and with a small contingent of readers.

Although this is no small thing, the intertwining does not stop there. Since the arrival of the Internet and the new ways of producing radio and consuming music, the relationship between samba and radio in the web environment has been proving to be contaminated by the historical relationship established on the traditional radio.

Supported by the concept of "expanded radio" (Kischinhevsky 2011a) and, more specifically, "expanded musical radio" (Kischinhevsky and Benzecry 2014), which surpasses the notion of radio as a medium, to begin to understand it as a specific communicational language that uses voice, music, sound effects and silence, and that can be conveyed by many types of technological support that are beyond traditional radio, this article intends to continue the writing of the history of samba on the radio, focusing on the web environment.

For the development of this new phase of the research, three web products, of different categories, were selected, all of them dedicated to the samba. They are: the web radio Viva o Samba, the music consumption platform sambaderaiz.net and the *Muqueca de Siri* podcast.[6] I present an analysis about each one, seeking to focus on their actions in favour of samba representation in the web environment, either reproducing the already consolidated content or creating new content.

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[6] Their titles can be translated into English as: Long Live the Samba, Rootsamba and Moqueca de Siri, respectively.

3. Web Radio Products and the Representation of Samba on the Internet

3.1. Web radio Viva o Samba (http://radiovivaosamba.com/)

For almost 10 years now, this web radio has brought up the romantic idea of using new technologies and new possibilities for radio production from the digital age to realise a dream: to create one's own radio. It was conceived by bank employee Lucaco and businesswoman Aglaise, two persons who are really passionate about Brazilian music and, more specifically, about the samba and choro genres. Viva o Samba was generated from a standard service platform called Brlogic[7] for the creation and management of web radios, providing conditions that enable "lay" users to manage sites with audio streaming, automated DJ service and applications for their products through smartphones and tablets.

Armed with these technological facilities, the pair of radio lovers explains on the homepage of the web radio that the project has a utopian, missionary and emotional character. Moreover, the project bets on the dissemination of the samba musicians that do not find space to show their work in the commercial stations of the traditional radio.

> What does a person who does not have dreams do? The meaning of life is to seek and do every day a piece of the dream we have. Can be a simpler or almost impossible dream. There is no impossible dream when we believe on it. The web radio Viva o Samba project came about by good influences of my great friend Jair do Pandeiro ando also, my father. My "buddy" always runs radio stations and other media to get a space to showcase his musical work with the group Compasso da Vila. He never gave up his dream, but most of the time, the doors did not open. Watching his daily struggle, I thought into creating this space where my "buddy" could show the valiant work of their group. But I dreamed more. I dreamed of playing the music of all the artists who make with great love and sacrifice their work. For each of them, I reserved a small piece of this project. (Extract from the tab "About Us" on the radio web site radiovivaosamba.com. Last accessed 25 June 2017.)

The web radio music programming is performed by the Auto DJ system, but to humanise the technical Lucaco and Aglaise created a fictional speaker named Adamastor that represents the broadcaster character. The image below displays a message in motion that appears on the homepage

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[7] http://www.brlogic.com

of the web radio. Inside the yellow square you can read the music that is playing and "who" is presenting the programme.

Fig. 7-12: Top of the web radio Viva o Samba's homepage (Source: radiovivaosamba.com).

As well as the song title and the speaker's name, the information that appears in the top of the web radio also includes the name of the performer, of the composer and of the disc that is being played. These details, as is well known, are not always present in a standard programme of commercial music radio. Overall, broadcasters generally claim lack of time to carry out this type of task; however, in the web radio model, information can also be transmitted with textual and imagery support, complementing the sound content.

Listening to Viva o Samba for about an hour, with accompanying textual information provided about the repertoire, it is possible to see that more than half of the content is not present in traditional musical commercial radio. Some artists, totally unfamiliar, have their songs played side by side with big names of the samba universe such as Zeca Pagodinho and Beth Carvalho. Another striking feature of the repertoire is that the type of samba performed approximates the style known as "root samba", and during the 24 hours of programming almost nothing is heard of the type of samba classified by the music market as *pagode*.

3.2. Music platform Sambaderaiz.net (http://www.sambaderaiz.net/)

On the air since 2009, sambaderaiz.net is dedicated to the dissemination of phonographic collections, without commercial character. Its creator, the journalist Marcelo Oliveira, is the only maintainer of the project. When browsing the platform we can see that Marcelo is also passionate about samba. Just like Lucaco and Aglaise, he has been utilising the technologies of the digital age to "realise a dream". The sambaderaiz.net website was built entirely using the Wordpress tool and became a kind of web radio

very similar to Viva o Samba. Its presentation text also has a personal and mission-driven tone which makes clear that its creator has no intention of turning the product into something commercial.

> The sambaderaiz.net's goal is strictly cultural. My purpose is to promote music (samba in all its forms) as well as the respective artists (composers and performers), spreading them for the pleasure of hearing them. WARNING: I do not make available download or record sales. This site has no commercial purposes. (Extracted text of the site, available at: http://sambaderaiz.net/v7/. Last accessed 25 June 2017.)

Currently, sambaderaiz.net's collection comprises more than 1,200 discs, and although the presentation text claimed that the portal is dedicated to the samba in "all its forms", ironically, its name is translated as "root samba". Additionally, a quick search on the website's collection reveals the absence of repertoire and artists aligned with the *pagode*; for example, widely known groups in Brazil, such as Só pra Contrariar (known by the initials "SPC"), Raça Negra, Negritude Junior and Sorriso Maroto, do not show up in searches. If, however, instead of seeking the name of the group or its albums one seeks the names of some of its members, most especially the bandleaders of each of them, the result is a little bit different. By filling in the search field with "Alexandre Pires", who has been the SPC bandleader for many years, we find a single occurrence. In this case, the singer was acting as a special guest on a 1999 disk of the Carnival. One very important detail worth mentioning: the recorded track entitled "O Século do Samba" (The Samba Century), brings the singer in duet with Jamelão, one of the most important interpreters of samba schools across the country and a legendary character of Mangueira. Incidentally, it should also be noted that the inclusion of the samba type "Carnival" as the search category on the platform is another feature that assigns identity to sambaderaiz.net.

The image below shows the platform homepage, with two speaker icons. The left one invites Internet users to listen to Carnivals sambas, and the right one invites the Internet user to listen to and share the available albums. By clicking on the icon on the left, the user is directed to a page containing themes of summaries of Carnival parades including a link to each school's songs. Clicking on the icon on the right, the user will find a selection of the world's samba artists organised alphabetically. In addition, the search field can be used at any time as long as the user knows the correct name of an artist, an album or a track.
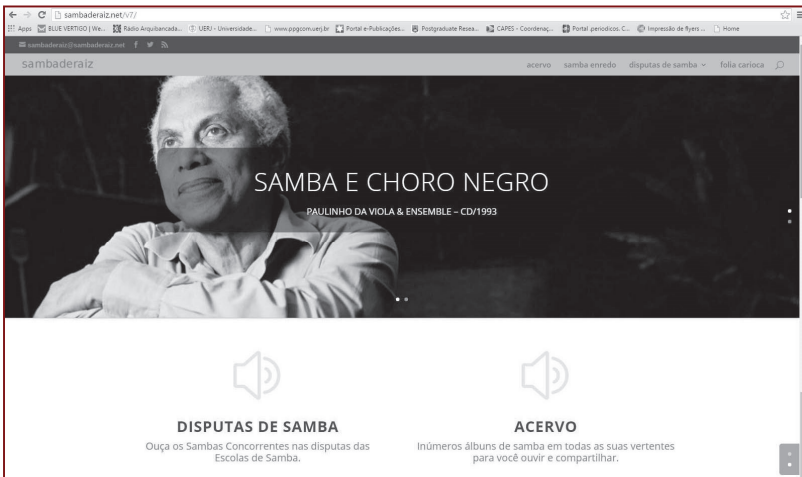
Fig. 7-13: Homepage of the platform sambaderaiz.net (Source: sambaderaiz.net)

3.3. *Muqueca de Siri* podcast
(http://muquecadesiri.podomatic.com/)

On the air since 2006, the podcast *Muqueca de Siri* is another personal
initiative dedicated to the dissemination of samba; however, it has some
important differences from the other two products presented. Designed and
maintained by the writer Conrad Rose, the programme was initially
created to be broadcast on the FM and free radio named Interference, led
by the students of the School of Communication at the Federal University
of Rio de Janeiro (UFRJ). Because of numerous breaks suffered by the
station during its first years of existence, Conrad found on the Internet the
space he needed to continue the programme. Adding to this, to avoid the
precariousness of transmissions, Conrad decided to use the new forms of
radio production to make real his ideal, guaranteeing him a space in which
to speak and play his own music selection.

In an interview for this research, Conrad spoke about his historical
connection with the movement of "free radio" in Brazil and about how he
took as one of his most constant concerns the mission to escape the
corporate domination of the media and communication products. Each
episode of *Muqueca* lasts approximately one hour. Listening to it
carefully, we can see the marks of Conrad speech referring to his political
engagement: "We are the mídia" and "Use Linux", are some of the
catchphrases often used by the podcaster. Conrad thus marks the

alternative that his podcast represents in relation to the media conglomerates, as well as to the cultural content primarily offered.

Despite recognizing the facilities of the current tools to produce radio programmes, Conrad's ideal is the release of the electromagnetic spectrum and the end of the concession of broadcasting service issued by the Brazilian Ministry of Communications and the National Telecommunications Agency (Anatel).

> Free radio is what turn me on. Today I see how webradio is something that anyone can do. It is quite affordable. Even kids have this ability. But there's one thing that bothers a little. Is the fact that we cannot be completely free, as in the case of traditional radio you can be. From the moment the podcast comes out of your machine, it uses a proprietary technology, 3G, 4G, ADSL… So you fall into the hands of a corporation. The medium is made by a corporation. In the case of traditional radio, the personnel of the free radio can make up radio receiver and the medium they use is air, the sound propagates through the air! So, what I really love: the spectrum. (Testimony given to the author during the doctoral research conducted between 2011 and 2015)

Aware of the global reach of a podcast these days, Conrad often speaks in English, emitting, above all, messages about freedom and the right to communicate. Conrad defines *Muqueca de Siri* as "a free speech activist channel" and supports the digitisation of terrestrial radio in Brazil using the European model: "We support DRM to the digital radio Brazilian way". Furthermore, there are English versions of the podcast presentation text.

> Muqueca de Siri is a podcast of samba, created by the Brazilian writer Conrad Rose and established in Rio de Janeiro in 2006. In 8 years, it had been listened to more than 140 countries and it had awarded by APCA, from São Paulo, as the best Brazilian radio show by web of 2007. Connections:
> Radio Bronka (http://radiobronka.info/) | 104.5 FM | Barcelona
> Radio Almaina (http://radioalmaina.org/) | 107.1 FM | Granada
> All shows free to share: http://archive.org/. (Text extracted from *Muqueca de Siri* page, stored in PodOmatic portal on 11/24/2015. Available at: http://muquecadesiri.podomatic.com/.)
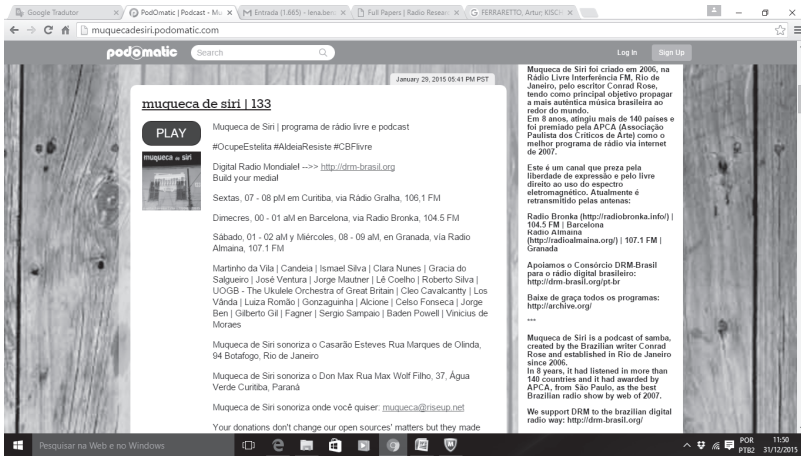
Fig. 7-14: Homepage of *Muqueca de Siri* podcast (Source: http://muquecadesiri.podomatic.com)

In short, we can say that Conrad acts through *Muqueca Siri*, imbued with the desire to fight against the dominant logic of music and communication markets. We observed changes in the programme's identity between 2011 and the present. Initially, the repertoire was totally made up of sambas, especially sambas aligned with the "root" way. Over time, as Conrad realised that the term "root" was filled with the associations of the music industry's actions, the terminology disappeared from the texts of its episodes. Adding to this, samba variations which were no longer explored by the mainstream media, such as *sambalanço*[8] and "samba-rock", started to be inserted into the programme; however, the predominant characteristic of the whole repertoire is, undoubtedly, the presence of sambas rarely or never performed on commercial stations.

4. Parallel and Closing Remarks

There is still much empirical work ahead. As was done in the thesis, we need to look more closely at the three web products discussed here. The idea is to consume them more rigorously to be able to identify everything that characterises them—interface, repertoire, use of social networks and

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[8] *Sambalanço* and samba-rock are samba sub-genres that originated in the 1960s, created from musical fusions that articulated Brazilian music, such as bossa nova and *samba de gafieira*, with American rhythms such as jazz and rock.

technologies, sound and non-sound elements—and dissect them in all ways. At the same time, there is an urgent need to carry out interviews with each one of the producers, in order to confirm the motives that led them to develop their products. To date, only Conrad was interviewed in depth.

The current stage of research, however, contains some conclusions and observations that help us to answer the questions posed at the outset. To recap, let us answer one at a time. The first question is how the representations of samba as "Brazil symbol music", "music of resistance" and "root samba" survive, if they survive, on the Internet radio, considering the diversity of radio formats that the web environment provides.

From what has been shown in this paper, we can see that the conceptualisation that surrounds the urban samba of Rio de Janeiro (or *carioca* samba) extends beyond the radio waves and is spread by the World Wide Web through the many different ways to produce radio these days. The three web products discussed here are proof of this achievement. Each one, in its own way, makes clear the desire to spread the samba repertoire and the *sambista* identity not favoured by commercial radio, breaking with the logic of music and communication markets that favour more lucrative musical selections. Profit, incidentally, is not a concern that appears in any of the cases exposed. At the same time, what is common to all is the idea that each web product could only be developed from the use of new technologies, giving wings to the personal dream of every producer.

The second question posed—Which other representations are emerging?—remains unanswered; however, it was possible to notice that the reproduction of existing representations is important in the web environment, due to the diversity of voices and musical offering that the environment provides. Within the range of web radio, podcasts and platforms for the consumption of online music that exists today, the name "root samba" is fundamental to directing the research and guiding the users to find the type of music desired.

Finally, we must answer the question of whether, on this new radio, the theme of samba representation remains important for the Brazilian cultural identity. Perhaps it is still premature to say yes, but, apparently, it seems impossible to unravel the set of impressions that means Brazil and, above all, Rio de Janeiro, from the samba, especially the so-called *samba de raiz*. As we have seen, this representation of samba goes far beyond the traditional radio waves, surpassing the limits of the airwaves to reach the four corners of the world and reach local and global listeners at the same

time. In the expanded musical radio, therefore, the urban samba of Rio de Janeiro marks its distinction in relation to other forms or subgenres, such as *pagode*, reaffirming its tradition and spreading the genre that gives sound identity to the typical Rio culture.

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CHAPTER EIGHT

RADIO REPORTAGE IN POLAND AFTER THE POLITICAL TRANSFORMATION OF THE COUNTRY

MONIKA BIAŁEK

1. Introduction

The year 1989 brought about some major geopolitical changes in Europe. In Poland, these changes where initiated by a wave of strikes in 1980. The birth of solidarity, the increasing importance of the Church (perceived as an opponent of the authorities), the evolution of the social environment— all those elements led to the negotiations held at the Round Table in 1989 (Wielka Encyklopedia PWN, 2004). Since then, the process of political transformation has been taking place in Poland. The communist system collapsed, bringing transformation of the political system and changes in Polish media. Polish radio has been affected as well. All those factors had their impact on journalism genres, radio reportage included. Understood as an acoustic work that describes reality in an artistic way, the reportage became a specialty of the Polish school of journalism. Radio broadcasters considered it to be the most demanding and difficult of all genres. Connection with reality used to be, and still is, the most essential part of any reportage; therefore, the changes that took place in the real world had to influence the form and themes of the whole genre. Reportage evolves constantly and new forms of the genre keep emerging.

Audio reportages produced and broadcasted by Polish Radio after 1989 are subject to analysis in order to identify the changes that occurred in the genre of radio reportage. The term "radio reportage" will be used in this article in accordance with the following definition: "Radio reportage presents a coherent image of the external reality that is registered on the spot. This image is painted with sounds, it has some aesthetic value highlighted by the whole set of radio ways of expression and is composed

by the journalist on the basis of authentic events. It is a creation that influences the individual through the medium of the radio". This clarification is important, because in modern Polish broadcasting, and among numerous researchers of the genre, several terms related to this form are used: audio reportage, feature and documentary broadcast. Currently, Polish media researchers try to put some order into this terminology chaos. In this article we will discuss the genre, as it is understood by the Polish school of reportage, in accordance with the definition given above. The term "feature" will be used to describe a new, distinct form of reportage.

We will try to address the following questions:

– How did the radio reportage genre change in Poland after 1989?
– What factors influenced the process of this transformation?

2. How Did the Radio Reportage Genre Change?

Changes in topics, methods of production and the form itself can be noticed in the Polish radio reportage genre that took place after 1989. Apart from new, often controversial, themes discussed in the materials published by the public broadcasting companies, new types of reportage appeared. Initially, only the form was modified. After the year 2000, completely new varieties of the reportage begin to emerge, going beyond the definition of the genre. Today, they are considered to be new audiovisual forms.

2.1. Changes in the topics

After 1989, it became possible to broadcast reportages that used to be banned by the censorship. Such materials focused on politically inappropriate topics (from the perspective of the communist regime); therefore, they could not be broadcasted by public radio before that date. Such works are often referred to as the "shelf materials". Instead of being broadcasted, they were stored on the shelves as texts blocked by the censorship.[1] The Polish term for such materials is *półkownik*, which is a word game referring to the word *pułkownik*, meaning "colonel". This word has dual connotations. The most prominent audio reportages categorised as shelf materials include: *Kędy siew padnie zdrowy* (Where the seed falls

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[1] The term also covered the movies and television reportages blocked by the censorship.

healthy) by Barbara Miczko and Agata Ławniczak, a reportage about the riots that took place in Poznań in June 1956; *Anatomia strajku* (Strike's anatomy" by Michał Jagodziński and Jolanta Kulikowska, about the conflict of the railway workers in Wrocław in 1980; and *Oszukani* (The deceived) by Janina Jankowska, about the murder of the priest Jerzy Popiełuszko (Jankowska 1996, 109). Janina Jankowska is also the author of *Polski Sierpień* (Polish August), a reportage about the strike held in the Gdańsk shipyard. It was recorded in the shipyard, where the author observed the events. Jankowska went to Gdańsk during her own holidays, on her own initiative and against the will of her superiors. She recorded hours of material and compiled them into a 72-minute piece that documents the strike, its influence on other Polish companies that joined the strike, the birth of the independent, self-governing trade union Solidarity, and the legend of Lech Wałęsa. The reportage gained international recognition. In 1981, it won third place in the category of documentaries at the Prix Italia festival. That is why the decision makers in Poland could not block it. They allowed a single broadcast of it, late at night. Later on, the material was shelved and could not be broadcasted again, especially considering the fact that on 13 December 1981 martial law was introduced in Poland and the censorship became tighter. Despite those obstacles, however, the reportage managed to live a second life. It unofficially functioned as the so-called "samizdat". It was copied to magnetic tapes and distributed by the opposition.[2]

After 1989, Polish reportage-makers started to produce works on the subjects that used to be forbidden in the communist era (e.g., martial law, murders committed in the Stalinist period and strikes). Those worth mentioning include *Użyto broni* (The weapons were used) by Anna Sekudewicz and Marek Mierzwiak, about the shooting of nine miners during the first days of the martial law. Maciej Drygas's *Testament* is also an important documentary broadcast. It tells the story of Ryszard Siwiec's self-immolation that took place in 1968. It was an act of protest against the invasion of Czechoslovakia, launched by the armies of the Warsaw Pact. The fact was concealed by the Polish Security Service and could not be publicly announced. The first publication took place 30 years later.

The fall of communism caused the rebirth of democracy in Poland and the development of its capitalist economy. It brought about a completely new and sometimes incomprehensible reality. This new reality was described in reportages produced at that time. The early 1990s was the time when Polish audio reportages started to discuss the emerging

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[2] Many works of literature, written by the authors forbidden by the regime, were also distributed in a similar way.

democracy—often weak and still misunderstood. The materials often discussed the fall of great state-owned companies and the creation of new, private entrepreneurships. It was also time for stories about the newborn capitalism in its earliest form—about petty street trade conducted on camp beds, about the new social class of businessmen, about the change in the way people thought about and approached materialistic issues. These were the topics addressed in numerous reportages created during that period.

The change of mentality was also related to social issues. Media openly started to explore controversial topics that used to be avoided due to the censorship, such as domestic violence, euthanasia, drug abuse and prostitution. These issues were discussed publicly for the first time. Until then, they were considered to be inappropriate and inconsistent with socialist ideology. After the transformation, media began covering such topics. They were also used by the reportage-makers.

In their works created after 1989, a new approach to historical and religious matters can be seen as well. In the 1990s and the beginning of the 21st century, history was looked upon in a retrospective manner.[3] During that time most reportages took the form of memoirs or settling the score with the past.[4] They can be described as being historically educational. Until 1989, the censorship did not allow examination of religious themes. They were being presented merely as folk-like ceremonies. Numerous reportages that questioned faith and religious activities were made during the first decade of democracy. It may be somewhat surprising, because at the time when the public media finally gained the ability to discuss religious topics the journalists started to produce works that challenged deep religiousness and involvement in faith.[5] The change in the way faith was tackled took place after the year 2000, when it started to be depicted

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[3] Examples of the reportages made in 1998 by J. Wycisk include: *Tylko nie denerwujcie Rosji* (Just don't annoy Russia) and *Ostatnie 50 lat górnictwa na Górnym Śląsku* (The last 50 years of mining in Upper Silesia). They are interesting works, several minutes long and composed only of archival sounds.

[4] Among them: M. Blimel, *Nikt nie widział* (Nobody has seen), 2001, about the death of 19-year-old Piotr Majchrzak during the martial law period; A. Maciejowska, *Towarzysz gangster* (Comrade gangster), 2004, about the cruel general from the Stalinist era.

[5] J. Krysowata, *Skrawek nieba* (A piece of heaven), 1998, and *Święta rodzina* (The holy family)*, 1998—reportages that question faith and religiousness; I. Linkiewicz, *Kuszenie siostry Ireny* (The temptation of sister Irena)*, 1998; M. Zdziarski, *Jakby ktoś przeze mnie przeszedł* (As if someone passed through me), 1998.

differently—without valuation, as a matter of choice, often as a sudden conversion or rejection of earthly issues.[6]

2.2. Changes in the production methods

After 1989, new varieties of the reportage genre begin to appear in Polish radio broadcasting. Polish reportage was in its most fruitful period during the 1970s. The so-called "Polish school of reportage" was shaped then. Among other things, it helped develop a specific form of the genre. Most reportages created at that period were 20–30 minutes long and made of acoustic work based on real sounds and enriched with radio means of expression. In the 1990s, shorter forms begin to emerge, often produced in the form of audio etudes and only a couple of minutes long. Polish Radio Three initiated a significant change by introducing a cyclic afternoon broadcast: radio reportage. Simultaneously, a time limit was imposed—a maximum of 14 minutes. Very quickly, this broadcast became a place where young reportage-makers could present their works made in accordance with this new form.

Moreover, further attention was then paid to the technical quality. The topic itself was no longer a determinant to the value of the work. As well as having a catchy theme, perfect production became a must, starting with the recording process, through editing and up to the final stage of production. Poor production became a factor that disqualified even the most interesting reportage; therefore, the technique applied during the process of collecting materials and later on at the creation stage became very important. Simultaneously, the reportage-makers started to approach their works holistically. They became much more independent. They collected audio materials on their own (without the help of sound engineers), they edited the materials themselves (there were no radio editors anymore), they selected music and acoustic effects themselves, and some of them even finalised the whole production process on their own. Earlier on, reportages were created by teams consisting of several people: author, sound engineer, editor, sound producer and sometimes even a radio director. The market economy and the need to generate profits forced the radio broadcasting companies to reduce their numbers of employees. Additionally, new technical possibilities allowed the reportage-makers to become more independent. In fact, they often accepted those possibilities. This situation, however, also changed over time. Radio journalists started

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[6] Among them: H. Dedo and W. Kasperczak, *Adwokat ulicy* (Street advocate), 2008; P. Gruszyńska-Ruman, *Walka z wiatrakami*, (Tilting at windmills), 2008; A. Chimiak, *Dwie prawdy* (Two truths), 2005.

to work in teams again, but now for a completely different reason: forced by new forms of radio (photocasts, multi-reportages), discussed below, and by the new sound recording methods in open-air settings, such as stereo or Dolby surround technology.

2.3. Changes within the genre

The end of the 20th century was a time of rapid evolution for the genre. Reportage, initially made of 100% original sounds, turned into "the feature", constructed in accordance with English-language standards, with fictional elements and theatrical creation. Until this point, radio reportage constituted a closed composition, where the narration was made of sounds and the author's presence (questions, narration, introduction to the theme) carefully removed in the editing process. The Polish school of reportage allowed its protagonists to speak, simultaneously eliminating the presence of the journalist.[7] Additionally, after the year 2000, new forms of the genre appear: photocasts (merging audio reportage and photojournalism) and multi-reportages (merging various forms of press, radio and television journalism).

More and more often, Polish practitioners of the genre speak about "the feature" as a superior type of audio reportage. The term was adopted from British radio broadcasting. It is used to describe an acoustic work that constitutes a conglomerate of the author's thoughts, expanded literary parts, natural sounds, sound effects and elements of creation (radio drama parts, fictional elements, situations and documents). The latter became a source of discussion focused on whether or not this new form pushes the genre's definition too far. In one of the popular journalism handbooks used by Polish students, reportage was categorised as an informational genre (Wolny-Zmorzyński, Kaliszewski and Furman 2006, 34); therefore, its informational function is considered to be the most important one and superior to other determinants (topicality and attractiveness, among others). In theory, a reportage should quote the documents and contain utterances of the witnesses and personal reports of its protagonists in order to make the report more credible so that the audience would not question the truthfulness of the presented story.

In accordance with its definition and looked upon as a radio document, the audio reportage should present reality as faithfully as possible.

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[7] More details can be found in: Białek, M. 2014. "Radio documentary in times of media convergence." In *Radio: The Resilient Medium*, edited by M. Oliveira, G. Stachyra and G. Starkey, 257–67. Sunderland: Centre for Research in Media and Cultural Studies.

Meanwhile, for the last couple of years, some significant changes in the genre could have been noted in Polish broadcasting. This radio document slowly starts to adopt means of expression that are typical of radio plays. The sonic registration of the surrounding reality opens the door for creation and production methods previously used only for radio dramas. Fictional elements start to appear more and more often in radio documents. They start to constitute the most fundamental part of the reportage. They are no longer elements that are used merely to make the story more attractive; rather, they become a structural axis. The rules followed by the Polish school of journalism are abandoned. Created parts, made up by the author, accompany the original sounds. Fictional elements and original recordings are now equally balanced. Over time, the reportage-makers started to employ fictional elements that often featured more prominently than the original recordings. More and more often, the following fictional elements started to appear in radio reportages:

– production similar to radio drama;
– fictional situations;
– fictional characters;
– fictional documents;
– extended narration.[8]

This change was shocking for the followers of the Polish school, who postulated the use of original recordings only, but it was not surprising for the radio staff from European broadcasting companies, especially for those coming from English-speaking countries. For them, the feature was deeply rooted in the radio tradition, while the merging of fiction and literature with the facts was something obvious, used to emphasise the artistic value. The aesthetic purpose dominated the informational aspect. "Artistic reportage", a new award category, appeared in official competitions organised by Polish Radio. It is simply a different name for the abovementioned feature, which allows for the use of created elements. Introducing the term "artistic reportage" made it possible to avoid the foreign term "feature" while also referring to the tradition of the Polish School by using the word "reportage".

Photocasts constitute another new variety of radio reportage.[9] This new form of communication may be defined as a contamination; it has its roots

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[8] More details can be found in: Białek M. 2014. "Radio documentary in times of media convergence." In *Radio: The Resilient Medium*, edited by M. Oliveira, G. Stachyra and G. Starkey, 257–67. Sunderland: Centre for Research in Media and Cultural Studies.

in photojournalism and it is often complemented with the use of a soundtrack, sometimes borrowed from a radio reportage. Due to modern technological solutions, the photographs (sometimes videos), texts and sounds could be integrated into one coherent whole; as a result, a multimedia message is created that can be viewed at Internet sites, cinemas or even mobile phones. Internet broadcasters often use this form to present photographs. Radio broadcasters perceive them as a possibility for presenting their audio reportages to wider audiences. In times when fewer and fewer papers publish valuable works of photojournalists and only music and quick information is listened to on the radio, this new way of communication may become a good alternative that can popularise both genres. There is even special computer software available on the market that enables the creation of photocasts. Internet manuals advise creators to make them short. The optimal time is approximately two minutes. The average sound duration is approximately four to six seconds per photo; this means that in order to produce a photocast that is two minutes long, one needs approximately 20–30 photographs. They need to be appropriately arranged on the timeline and synchronised with sound through the use of a special computer programme.

Photocast gained great popularity and was eventually recognised by radio broadcasters. Consequently, authors of radio reportages started to cooperate with photojournalists to create audiovisual works that could be later used to produce photocasts. In such a case, the creative process is completely different. From the very beginning, a photocast is produced by a team composed of a radio journalist and a photojournalist. They work together during three stages: they choose a topic, gather the materials and compose them into an artistic whole. Photocasts created in such a way are rich in form and have very good sound quality. In Poland, photocasts created in cooperation between radio and photojournalists are approximately 20–30 minutes long.

Photocasts should be acknowledged as an attempt to create a new form of communication. They merge the elements of audio and visual messages, consciously avoiding the genres of television journalism. As a new form of communication, it is worth being mentioned and acknowledged. Moreover, the role of photocasts in the popularisation of radio reportage is

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[9] The text presented in this subsection was published in: Białek M. 2012. "Reportaż dźwiękowy w obrazkach, czyli rzecz o fotokastach" (Audio reportage in pictures; about photocasts). In *Konwergencja mediów masowych i jej skutki dla współczesnego dziennikarstwa* (Convergence of mass media and its impact on modern journalism), Vol. 1, edited by Z. Oniszczuk and M. Wielopolska-Szymura, 301–17. Katowice: Uniwersytet Śląski.

also significant. Due to photocasts, this genre of audio journalism has a chance for revival.

In the case of photojournalism, the situation is similar. Now that this journalistic genre was starting to disappear from the printed media, photocasts gave it a hope for longer popularity. The lifespan of a radio reportage is very short in comparison with the time spent to create it. Just like any other radio genre, audio reportage lives as long as it is broadcasted. It ceases to exist with its last sound. By transforming it into a photocast and publishing it on the Internet, one can make it possible for the viewers to see it many times, without any time limit. The appearance of radio reportages transformed into photocasts on the web brought much attention from younger audiences. The comments often praise the soundtracks with their depth and technical perfection. Internet availability allows audio reportages to reach many more recipients than before. Another point of relevance is the generational change that occurred. Photocasts—and, consequently, radio reportages—are more and more oriented towards younger recipients, those who in most cases listen to the radio only for the music and quick information. They are not interested in acoustic radio works. For most of them, a photocast is their first contact with such a method of communication. The fact that radio reportage managed to get through to the new generation, one that did not know of such a genre before, is closely related to photocasts and their popularity.

Multimedia reportage is the newest type of the genre, literally invented only several months ago, at the time of writing. Obviously, the "multimedia" has been present in the audiences' consciousnesses for many years now, just like multimedia projects; however, the term "multimedia reportage" used to describe a form of reportage that employs various methods of narration and channels of communication is a novelty in our media. Multimedia reportages were first presented by the *New York Times* and the *Guardian*. In Poland, such productions are made by *Gazeta Wyborcza*, which published the first Polish multimedia reportage on its website in December 2013. It was titled *Boskie światło* (Divine light) and it was produced by Jacek Hugo-Bader.[10] It was focused on the expedition to Broad Peak Mountain, the search for Polish climbers who tragically died during an attempt to reach the summit, and it merges press reportage, documentary film, interactive infographics and photographs. The project, however, did not involve the work of radio journalists. There is no sound

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[10] *Boskie światło* was produced by the following team: text and photos—Jacek Hugo-Bader; project coordination—Michał Prysłopski; production—Aleksander Deryło, Katarzyna Jaklewicz, Elżbieta Ruebenbauer, Jakub Szestowicki, Maria Tomaszewska-Chyczewska, Anna Wagner and Ewa Wieczorek.

that could create an artistically coherent radio reportage; nevertheless, we should emphasise the fact that there are some short forms that can be perceived as photocasts and meet the requirements of the genre.

The situation is different in the case of another multi-reportage, titled *Muzeum Śląskie. Przywracanie pamięci* (Silesian Museum. Restoration of memory). A team of 12 members, working in various areas of journalism for half a year, developed this project.[11] The idea came from a radio reporter, Anna Dudzińska, and Dariusz Kortko, a journalist from the *Gazeta Wyborcza*. They were accompanied in their work by specialists from various fields of communication—IT studies, computer graphics, photography and film. In this case, the involvement of a radio reporter and sound engineer appeared to be very significant. One may therefore say that this was the first Polish multimedia reportage that included an audio work of radio art.

The structure of the entire project is also interesting. Unlike the multi-reportage mentioned above, this one was divided into several parts that can be opened in separate Internet browser tabs. Referring to the specific structure of the Silesian Museum, different parts of the reportage are numbered just like particular levels of the mine. That is why the work is made of parts 0, -1, -2, -3, and so on, down to level -6. Each part has a separate title (for instance, "Silesian Museum today", "history of the place" and "PRL restoration"). Each tab has a very legible layout, with small icons that symbolise various forms of journalistic messages. The viewer can choose one form freely or follow the prearranged suggestions. Among the options to select are press texts, documentary movies, radio reportage, archival photographs and historical maps. The set of available choices is different in various parts of the multi-reportage; nevertheless, such a solution forces the user to act. By making a choice, the viewer becomes one of the creators. One can freely construct the order of particular fragments and select the parts.

Considering the subject of this article, we will now analyse the way in which the genre of radio reportage was incorporated into this project. We need to highlight the fact that the radio part was developed by a renowned radio reporter and produced by an experienced sound engineer; therefore,

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[11] The project was created by: Anna Dudzińska and Dariusz Kortko—concept, editing, texts, movies, sounds; Marcin Nowrotek—interface and graphic design, coordination, animation; Łukasz Grzywa—software, programming; Józef Krzyk—texts, editing; Grzegorz Celejewski—photographs, movies; Marta Błażejowska—photo editing; Grzegorz Boduszek and Przemysław Kawa—movie and text editing; Rafał Drabek—sound production; Daniel Jaros—preparation of maps; Marek Wilk—publisher.

we may say that a professional team created the audio reportage and then it was merged with a slideshow. Such a connection may be similar to a photocast but with certain noticeable differences that make impossible to classify this project as a pure photocast. First of all, the abovementioned frequency of changing photos is not observed. In the case of previously discussed photocasts, the photographs change with a specified frequency (every four to six seconds), more-or-less constantly during the entire message. In this project, the frequency was adjusted to the narration. Sometimes it is very quick, sometimes it waits for a specific part of the recording to end.

The acoustic message definitely dominates the visual one. The sound imposes and controls the rhythm. The authors did not decide to include any animation, which was so intentionally used in the case of other photocasts. The photographs are presented statically, without any redundant aesthetic tricks. All stylistic actions were limited to audio communication. The reporter employs various means of radio expression, including music, acoustic effects (natural, recorded when the materials were being collected) and authentic audiosphere—an element that is very typical of Polish radio reportage.

What is especially interesting is that the author introduces her own narration. This is a stylistic figure typical of the feature, rarely used in the case of photocasts and totally neglected in the multi-reportages mentioned above. Additionally, the audio layer features an active reporter. She asks her questions and introduces her interlocutors. Everything makes us believe that we are experiencing a radio feature merged with a slideshow rather than a photocast. The first part of the project, titled "0 introduction", is an especially intriguing fragment. It opens the whole message and introduces the following parts. The viewer's journey through the story of the Silesian Museum begins at this level 0. This fragment of the reportage consists of a multimedia message that takes into account various forms of communication.

The Silesian Museum project has an audio track similar to the ones from radio reportages—with ambient music, fragments of utterances made by particular characters and edited to explain the subjects straightaway and to simultaneously attract the viewers' attention, encouraging them to continue their journey. Everything is complemented with graphical elements, computer animation and short TV movies, as well as with press text and photos. This particular fragment of the reportage completely justifies the use of the term "multimedia reportage".

All multi-reportages have some common features. They can be viewed on the Internet or distributed on CDs. They are interactive and force the

involvement of the viewer. They merge various forms of journalism (press, television and radio). Consequently, they connect various journalism genres, including press, television and radio reportage (including feature), photojournalism, infographics and videos. All those forms function independently (they can be chosen by the viewer) and they do not complement each other (e.g., the text does not describe the photograph), but instead they function in parallel, constituting a coherent, multidimensional whole.

3. What Factors Influenced the Change?

The abovementioned changes that affected the radio reportage genre were caused by several external factors. The most important include: political transformation, technological progress and cooperation with foreign centres. Media convergence is an additional factor that transformed journalism worldwide, affecting the evolution of radio reportage in Poland.

3.1. Political transformation

Unquestionably, the abolition of censorship was one of the most significant factors that influenced the change in modern Polish media. The Main Office of Control over Publications and Events was subject to the Minister of Internal Affairs. It was formed in 1946 to supervise every Polish publication (both of media and artistic character). Without the consent of a censor, one could not publish anything. This type of supervision caused the appearance of the so-called samizdat—illegal publishing methods. The situation was similar in the case of radio broadcasts. The abolition of censorship in 1990 liberated the journalists from the supervision and allowed them to speak freely about the subjects that used to be forbidden. Simultaneously, a new interesting reality emerged for the reporters, encouraging them to register the transformation. The distinctness of everyday life inspired the journalists. Almost every day brought something new, and the reality provided many interesting and non-trivial subjects—the birth of democracy and its grotesque forms, the development of capitalism with all its related opportunities and brutal solutions, and the appearance of new unknown or undiscussed problems (e.g., unemployment, drug abuse).

After the fall of communism, the reporters that were sacked during the martial law period could return to their work. Some of them seized this opportunity. A group of reporters that were sacked for their support of

Solidarity and democratic ideas reappeared. They constituted a group that produced broadcasts aimed at settling the score with the communist regime. Simultaneously, private radio companies started to appear in the early 1990s. Some of the experienced radio broadcasters changed their employers, which created an opportunity for the younger generation. Public broadcasting companies started to employ young journalists, organise competitions and award talented people with internships. The model of journalists' work also changed. New standards were adopted (inspired by the norms followed in western Europe).[12]

3.2. Technological change

Progress in technology constitutes one of the most important factors that affected the changes in Polish media. This fact is widely acknowledged by theorists and practitioners of journalism. Irena Piłatowska, editor-in-chief of the Studio of Reportage and Documentary of the Polish Radio, recalls: "Today, the young adepts of this art may find it difficult to believe that in order to record anything, our masters needed to have a transmission van and a sound engineer with large and heavy equipment. When I started to work at the radio in the 1980s, my first recorder weighed several kilograms and was obviously monophonic. At the end of the 1980s, the artistic reportage started to be developed, especially in this very important area constituted by the sound. First, the stereophony, then digitalisation, offered completely new possibilities and allowed us to shape the area of the sounds" (Piłatowska 2011). Other elements, such as miniaturisation of the equipment, computer-based editing and improved production possibilities, also need to be mentioned here, as well as the development and accessibility of the Internet. All those novelties stimulated the creation of new forms of audio reportage.

Additionally, the genre was no longer tied to the radio medium, which used to be the only channel that could broadcast radio reportages. Nowadays, classical reportages (typical for the Polish school), features and new forms in particular can be accessed on the Internet. We now have free access to the archives of Polish Radio websites and we may listen to reportages that are occasionally published by Polish Radio on DVDs. Dedicated Internet sites also significantly improved the accessibility to the new forms of audio reportages, especially in the case of photocasts or

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[12] The companies began to use training materials prepared for Polish journalists by their colleagues from western Europe; for instance, *Poradnik dla dziennikarzy z Europy Wschodniej* (Guide for journalists from the eastern Europe), edited by Malcolm F. Mallette and published in 1990.

multi-reportages. Technological development makes it easier to access them through various applications, which enable the reception of those new forms of reportage with the use of mobile phones. All these factors significantly facilitate the access to radio reportage. Moreover, they also prolong its lifespan. Audio reportage used to function as long as it was broadcasted. Today, the audience has the opportunity to return to the given message, pause it, save it and replay it. Additionally, the multimedia communication imposes interactivity, forcing the audience to participate in the creation process. As we may see, radio reportage became unchained or rather separated from the radio; yet, can we still describe it as a "radio" means of expression? In the current situation, it seems more appropriate to use the term "audio reportage"; this term seems to better denote the character of the genre in its modern form and at the same time does not eliminate radio as one of the available communication channels.

3.3. Cooperation with foreign centres

Political changes allowed Polish broadcasting companies to cooperate with their counterparts from the western parts of Europe. In the 1990s, the Studio of Reportage and Documentary of Polish Radio and regional reportage offices started to organise workshops and meetings with reportage-makers from foreign broadcasting companies. As a result, audio reportage underwent a significant change by the end of the 1990s. Transformation affected the methods of composition, subject presentation and production. Nowadays, feature-type reportages are being produced in Poland, with their characteristic elements of creation and more emphasis put on the presence of the reporters and their personal involvement in the production process. Moreover, the cooperation with Western companies brought about the opportunity to participate in various trainings and workshops conducted by Western institutions. Polish reporters had the chance to receive instruction at the Master School on Radio Documentary of the European Broadcasting Union.

3.4. Convergence phenomenon

Media convergence and intermediality constitute other elements that stimulate the development of radio reportage. "Media convergence" is a term introduced by Henry Jenkins to describe a technological process that allows for the connection of various media and cultural and social changes that determinate the reception (Jenkins 2007, 9). At the technological level, the convergence made it possible to develop new forms of

reportage—photocast and multimedia reportage. The genres permeate each other as well. This can be clearly seen in the case of an artistic form of reportage—feature; it freely merges the elements of news, literary works and theatre. In the age of convergence, the audiences start to become more active. They are able to choose the message and the channel this message is communicated through, and can even influence its final shape. "Intertextuality of media" depends both on the convergence and the technological changes. It imposes a dialogue between various forms of media. According to Maryla Hopfinger, who introduced the term, the texts that cross the borders between particular genres shape new, hybrid genres (Hopfinger 1997, 75–97). She claims that as a result, genre collages are created by merging numerous heterogeneous elements. Undoubtedly, the intertextuality led to the creation of the feature, understood as a dialogue between reportage and radio drama.

4. Conclusions

Polish radio reportage underwent numerous changes after 1989. The genre was altered in the scope of: topics, methods of production and the form itself. The reportages previously blocked by the censorship could finally be broadcasted. The reporters started to touch on subjects that could not be officially discussed before. It was also the time when the democratic system was shaped in Poland. The journalists presented it as a new phenomenon, sometimes in a painful or mocking way. Different methods of production appeared as well. Journalists started to experiment with the form. Audio reportages, shaped in accordance with the rules of the Polish school of reportage, changed as well. Apart from the traditional, acoustic works that were 20–30 minutes long, shorter forms began to appear. Classical models, composed only of authentic sounds, gave way to the fictional elements of the feature. Additionally, modern media developed completely new genres characteristic of the convergence era—photocasts and multi-reportages.

The factors that brought about these changes were very diverse. Political transformation became the most important one. It caused the abolition of censorship and the appearance of competition in the form of private broadcasting companies. Consequently, the personnel became mixed and the younger generation of journalists could enter the scene. New journalistic models, based on the Western media system, started to be observed as well. Technological development constitutes yet another factor that influenced the change in the reportage genre. It allowed for the alteration of production methods and creation of new forms. The

publication possibilities also changed. Audio reportages could be broadcasted through media other than radio. With the help of new, mobile media, reportage became more accessible, while the way in which it was received was also transformed. Unquestionably, changes in the genre were also affected by the cooperation with foreign centres and by radio workshops, trainings and omnipresent media convergence.

All those changes took place in the 1990s, after the fall of communism. New forms of radio reportages that were shaped at that time currently dominate modern radio broadcasting; however, as a genre, radio reportage is still in constant evolution.

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CHAPTER NINE

RADIO WAVES FOR FREEDOM:
THE USE OF RADIO AS AN EDUCATIONAL
INTERVENTION IN SPANISH PRISONS

PALOMA CONTRERAS-PULIDO
AND DANIEL MARTÍN-PENA

1. Introduction

As of today, carrying out research in prisons remains a complicated task that is almost always viewed with suspicion by the authorities, by the professionals who work there and even by the prisoners themselves. After research was undertaken for the development of the doctoral thesis "Media literacy as a tool for intervention in prisons" (Contreras-Pulido 2014), the activity carried out over the years in several Spanish prisons showed that one of the common objectives was to reveal, through the use of some type of media—radio, magazines, blog, etc.—a reality which is completely unknown to the society outside the prison walls and by the prisoners themselves. Specifically, in this work we will focus on the use of radio as a tool of socio-educational intervention in prisons.

2. The Radio as a Tool for Intervention in Contexts of Social Exclusion

Communication in general is a powerful tool for promoting mutual understanding, breaking stereotypes, and strengthening self-esteem and effectively helping to make invisible people visible. This is proven every time that a planned activity uses some type of media in situations of social exclusion. In fact, this happens every time a radio programme that is prepared, designed and broadcast by prisoners reaches listeners outside the prison walls.

We can make this statement after having used radio to conduct seven years of intervention work in the prison of Huelva (Spain); specifically, by doing the radio show *El Zapato Roto*[1]. After checking the effectiveness of this activity and sensing that in other prisons similar exercises were being done, this research was planned and, through it, we arrived at several conclusions, which are presented here.

Although it might appear that the purpose of these activities is simply to put together a radio show, that is not the case. The objective is not the product, which is the result of a media workshop, but the process—the transverse approaches working in parallel with the activity. The final product is really only the means to achieve many other variables focused on inclusion/social reintegration, education or re-education. Ultimately, the construction or re-construction of the person is facilitated so that they can act as full citizens. As Correa-Urquiza states in his thesis on Radio Nikosia, the radio station run by mentally ill people in Barcelona, "this is a medium that enables many options that lead to more vital issues than the mere fact of doing a radio show. And especially in situations of this kind" (Correa-Urquiza 2010, 125). That is why radio is one of the most desirable media for working in situations of social exclusion.

Regarding this, D'Antoni-Fattori highlights some of the positive benefits of this kind of work that is similar to the type carried out in prison contexts: "The sense of belonging to a group also forms and reconstructs personalities who may never have been exposed to a culture of solidarity or friendship; of course, their sense of self-esteem is strengthened, in light of new knowledge of themselves" (2000). Having the opportunity to discover other vital possibilities, being part of something in common, but also discovering new skills and being skilled in them, will therefore have a positive impact on their daily lives.

In Spain there are a total of 16 radio stations in prisons. The General Secretary of Penitentiary Institutions, which annually organises an award for the best radio programme in Spanish prisons, states that "this competition is published in order to encourage and reward creative skills, communication and oral expression, and to promote interest in culture, the community and the environment. The production of radio programmes promotes the participation of inmates in the daily life of the prison, as well as being a way to express ideas and opinions that should enrich both, the speakers and the listeners".

Gumucio-Dagron (2001), an expert in the perspective of "Communication for Social Change", advocates for radio as an effective tool of visibility for disadvantaged groups:

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[1] http://goo.gl/0UUxcq

"Radio has been for more than fifty years the most attractive instrument for communication and participatory development. It is certainly the most widespread communication tool in the world and the ideal means to bring about social change. […] But above all, it has served their communities every day, hardly making a sound, open to the ideas and voices of the people" (Gumucio-Dragon 2001, 215).

The fact that radio stations have been, if not the most, certainly one of the most common media in these types of environment mentioned by Gumucio-Dragon, is because they offer the opportunity to preserve the anonymity of speakers and they are very efficient. These same arguments can be used in the case of the use of radio in prisons.

Radio is a sustainable media in terms of resources; therefore, once the initial investment is made, the centres where they are established rarely have a constant need for further ones.

It also reaches the prison population, which is in a state of social exclusion, more effectively and powerfully than other media. It is very common to observe how radio is the medium most used by inmates in their daily lives, for learning or for entertainment. Those stations that transcend FM by broadcasting in podcast format through the Internet are able to make the voices and reality of the prisoners themselves reach society, fostering self-esteem, their perception of themselves as prisoners and the vision that people from outside the prison have about prisons as well as about the people living in them. The potential of the media, and in this case radio, also provides a new discourse that will break not only with the message itself that is almost homogeneous in the mass media but also with the collective imagination about prisoners. If, as Van Dijk (1984) pointed out, through the media and its discourses mechanisms such as racism are perpetuated, it can also be seen as an effective tool for intervention and social integration, demolition of stereotypes and, therefore, for social transformation.

We can also see the effect that the immersion in new technology has had on the radio, especially concerning feedback and the loss of its fleeting nature. This is an important step towards achieving greater dedication, commitment and rigour on the part of those making radio—in this case, prisoners. Through blogs or social networks that some of these programmes include, they receive messages of encouragement, support, complicity and, also, criticism. This is, for instance, the case for Radio Encadenados, Jail Dueso in Santander and El Zapato Roto, Huelva prison programme. The interaction, therefore, not only with the media but also with society is effective and feasible. The feeling of isolation is lessened

with such actions coming from the anonymous people who listen to the programme.

Returning to the importance of such issues in the case of Radio Nicosia, here, as well, Correa-Urquiza says:

> Enabling a context in which construction is by those affected and in which the development of these capabilities is possible can help them not only to recover and return to a process of identity in motion, but also to become more powerful, more autonomous beings, stronger in relation to themselves and the constant friction that being social includes. (2010, 205)

Indeed, D'Antoni-Fattori highlights the central role of this type of activity: "The first obstacle for people who come from a disadvantaged place is the ability to imagine another life and to carry out a project from those images" (2000). It therefore leads to dressing up, metaphorically speaking, as follows: "Although they do not construct a detailed and specific life project, they have, at least, the possibility to mentally represent themselves as professionals, to play, at least in their imagination, with the projection of a different type of life. That is a beginning" (ibid. 2000).

In short, what they themselves, as well as the listeners, perceive is that they are broadcasters just as much as anyone else in this media. They internalise that role and do not consider either those from within the prison or those outside of it—broadcaster or receiver—the subject of the speech but rather the builders of it, exercising a particular function. What can they contribute as communicators? Can they carry out a social labour through radio? Yes, in their own view of usefulness to the "others", the sense of belonging can help to add value to the reintegration into the society they once left, and help them cope with their loss of freedom.

Empowerment is therefore justified, as is the transformation of a society that truly believes in the ability of people to change, to give opportunities to those who deserve it and work for it, and not following preconceived ideas as if each individual were part of an indivisible and homogeneous whole.

3. Radio in the Prisons of Spain

In Spain there are more than a dozen instances of radio in prison. It is true that with the arrival of ICT in prisons they are now making room for new ways of communication; however, most of these experiences are not sufficiently recognised by the competent bodies, leading to a lack of resources and social involvement in such projects. They all have something in common, though: as in the case of any proposals that are

made concerning communication within prisons, prisoners use them as a window to the outside world where social reintegration is made possible.

In fact, according to the research results from the thesis "Media literacy as a tool for intervention in prisons" (Contreras-Pulido 2014), the perception prisoners and educators have regarding the radio is clear. The interview was used extensively as qualitative methodology, permeating all the research and taking into account the context in which it was made. There were a total of 22 prisoners and six educators who participated in it, and they all participate in communicative experiences in Spanish prisons.

According to the prisoners, radio is the most effective medium to introduce into prisons. The reason for this is because radio preserves the anonymity of prisoners. They also point out that it would be more effective if they could broadcast it over the Internet and not only in the periphery of the jail or within its walls. They also believe that the ideal situation would be to have their own radio station (as in the case of Brain Wave, the broadcaster of the Psychiatric Hospital Prison in Seville) rather than carrying out specific programmes that are usually broadcast on local stations (such as Radio Encadenados), or on community or university ones (as in the case of El Zapato Roto).

On the other hand, it is interesting to note why the inclusion of such practices in prisons is so important. Firstly, the prisoners show great enthusiasm for this activity and give great importance to it, not only for themselves but for their families too. One of the prisoners of the C.P. (Penitentiary Centre) Huelva, for example, said, "Because firstly, it is the only outside contact that many people have. Although it's true that my family visits me, it is also true that for many people the radio is the only contact with the outside world. Secondly, because the people who listen to it in here feel important, not only the 5 or 6 people who can make programmes, but also the people who are in their cells, who have transmitted their message and have been heard. Or they say this is being broadcast on the radio, but far away from Huelva, or my family is listening to me…" Also, for one of the prisoners at C.P. Albolote this activity is much more than the act of doing simple radio, "because it helps you to forget where you are. Besides, when you interiorize this, it seems you are not in jail." The same sentiment is expressed by another prisoner at El Dueso prison, in Santoña (Santander): "Before the radio station I only thought about how to make a hole in the wall to escape…it's true, but later we got a hole to the outside and you feel satisfied with the thoughts you express and are understood by people. All that gives you great satisfaction."

All of the above shows how radio in prison performs a function of unquestionable value not only in bringing prison and society closer together but as a tool for rehabilitation and improvement of prisoners' perception of themselves.

The map in Figure 9-1 shows the places where such projects exist:

Fig. 9-15: Radio in prisons of Spain (Source: Made by the author)

1. Radio-Activa. C.P. de Valdemoro (Madrid)

There are a total of 18 prisoners in charge of the daily programming of the station, which contains music programmes, culture, information, sports and education.

2. Radio La Moraleja (108.0). C.P. La Moraleja (Dueñas-Palencia)

Thanks to the collaboration with Cadena SER, and after the signing of an agreement with the prison, a radio studio was created which allows the prison to broadcast under the name of Radio La Moraleja.

3. Radio Encadena2. C.P. El Dueso (Santander)

This station is one of the oldest ones in Spain and has 25 years of experience. The project is part of a programme of social commitment that remains active in the prison and has received some awards for its work.

4. El Zapato Roto. C.P. Huelva

Since 2007, this station has been carrying out collaboration between UniRadio, the radio station of the University of Huelva, and Huelva prison. The programme has its own Facebook and Twitter pages.

5. Radio in C.P. El Acebuche (Almería)

In this prison, there are three different radio programmes, which are broadcast on the local radio station Radio Candil Huércal de Almería.

6. Radio Realidad del C.P. Tenerife II

This radio station began broadcasting in 2011 under the impetus of a well-known radio broadcaster from Tenerife, the Red Cross and the educator of the centre. Currently, they are also collaborating with RNE.

7. La voz de la UTE of Albocasser. C.P. of Albocasser (Alicante)

This radio show has been broadcast from Alicante prison since 2012. It is unusual in that its broadcasts are done exclusively through the blog of the Therapeutic and Educational Unit in the prison.

8. "A Radio". C.P. of Al Lama (Pontevedra)

In 2010, radio broadcasts from the prison of Al Lama began. It broadcasts 24 hours a day, including the weekends, and has various programmes.

9. Universo Cultural (Cultural Magazine). C.P. Quatre Camins (Barcelona)

This station carries out a series of programmes that arise from the intercultural training workshop which is held in the C.P. Quatre Camins and shared with the digital training of inmates.

10. Aktiva 92.7 FM Radio. C.P. Quatre Camins (Barcelona)

Radio Aktiva is the broadcaster of the Quatre Camins Penitentiary. It produces several music programmes, a talk show about current affairs and humour, programmes about law and readings.

11. Presyradio. C.P. II Murcia (Murcia)

This station was launched through a series of courses offered by the Colectivo parlante association, as part of the social integration of inmates in the prisons of the Region of Murcia and Alicante.

12. Radio Legal. Bay detention centre Cádiz (Puerto Real and Cadiz)

    This station started broadcasting in 2012. This is the first radio station of juvenile offenders in Andalusia.

13. The critical voice of inmates in VOCE of C.P. of Villabona (Asturias)

    This programme is broadcast once per week during the morning show of Cadena SER in Leon.

14. Onda Cerebral. 107.8 FM. C.P. Psychiatric prison hospital C.P. (Seville)

    This station has the peculiarity of being run entirely by prisoners who have serious mental illnesses. It has been operational since December 2008.

15. Radio C.P. Puerto II (Cadiz)

    The station was launched with the cooperation of the Prison Ministry and has been operating for two years. Approximately 60 people have been involved in it.

16. Derechos en el Aire. C.P. Badajoz (Badajoz)

    The programme (whose title translates to Rights on the Air) has been broadcast since 2010 and is conducted internally by C.P. Badajoz, thanks to the press workshop organised by the Asociación de Derechos Humanos in that prison.

4. Conclusions

This text shows selected radio media initiatives that are being carried out in a number of Spanish prisons. In this paper we probably do not cover all the ones that exist because, as we have said, many of them still remain invisible since they do not broadcast outside the prison walls or have any official recognition. Gradually, thanks to the voluntary involvement of many Spanish vocational educators, the voice of this collective is being increasingly heard inside and outside the prisons. Finally, it is worth mentioning the huge importance of the Internet, especially thanks to educators that in most cases have gone beyond the traditional medium of radio to disseminate, more effectively, productions made inside the prisons. We must not forget, however, as we have seen in the preceding pages, the significant contribution that radio, and communication in general, has made as a tool of intervention in these contexts. Thanks to

these means we are scaling walls and breaking through stereotypes, in addition to increasing the self-esteem of those who use them.

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CHAPTER TEN

SOCIAL MEDIA IN UNIVERSITY RADIO:
DEVELOPMENT IN ITS USE AND FOLLOW-UP
ON ITS PLATFORMS

LUCIA CASAJÚS AND DANIEL MARTÍN-PENA

1. Introduction

The Internet's growth has led to numerous changes in all communication fields. In the case of the mass media, this growth has produced substantial changes and has led to the emergence of new models and paradigms. As regards the radio, this fact has produced a break in its traditional concept characterised by a unisensory model and a space-time synchronisation. The new communication model born with Web 2.0 can provide the radio with a great amount of interactivity through its convergence with the so-called "social media".

New forms, uses, proposals, features and characteristics have become embedded in radio since the expansion of the Internet. The radio has experienced even more changes with Web 2.0, which is focused on interactivity, collaboration and exchange of roles. This new Internet has given rise to the concept of "prosumers": users that are both producers and consumers of radio productions. The adaptation of the radio to a new context in constant change implies testing new strategies in the use and the management of content in the emerging social platforms: the social networks. Not only have these networks grown enormously in the last few years but the number of their users/followers has also increased considerably.

University radio stations, also called "college radios", have indeed recognised the importance of adapting to the new situation according to their particular characteristics. These radio stations are inserted on a context where experimentation is the norm and, at the same time, they are developed in a university environment, which favours research and innovation with new forms and formats. In Spain, university radios have

found in the Internet and in ICT two "friends". As these stations cannot obtain licenses to broadcast on the airwaves because they are not considered by the Spanish audiovisual legislation (Law 7/2010, of March 31, General Audiovisual Communication), they make use of ICT in many ways such as online radio, radio on demand, podcasts, apps, use of general social networks like Facebook or Twitter, and of specialised ones like iVoox or SoundCloud. These developments occur with the premises of interactivity, collaboration and participation. These assumptions permeate the souls of the Spanish university radio stations.

This article addresses the presence of Spanish university radio stations on the social networks of Web 2.0, starting with an examination of the characteristics of the radio on the Internet and the ICT context as well as the features of the development of university radio stations in terms of new technologies.

2. Adaptation of the Radio to the New Context Brought About by the Internet

The radio has always been able to adapt to the surrounding technological environment, as in the mid-20th century with the advent of television, and more recently with the height of the Internet, which continues to grow, consolidating itself as a communication platform and as an information tool. Franquet said in 2003 that in the current context of digital mutation, any means of communication left out of any networks would start its countdown to putting itself in a marginal position in the communicative environment. The radio is doing its job and, in this last decade, it has adjusted and used the technological situation to move towards new horizons never before imagined. This analogical media has turned into cyberradio (Cebrián 2007, 99–100), a concept which goes beyond a simple retransmission over the Internet; it is a new model that integrates the components of traditional radio and transforms them. In this sense, the digital revolution, driven by the constant development of information and the technological convergence, has determined the evolution of the current radio (López Vidales 2011, 18–19). This is the reason why in Spain the system of conventional airwave broadcasts has been largely surpassed.

Ortiz (2011, 42–43), however, says, "this system of broadcasting on the airwaves has not been surpassed by what was once presented as an alternative broadcast and radio adaptation of the third millennium: the DAB (Digital Audio Broadcasting). In countries like Spain, this broadcast system has been displaced by other broadcast media such as DTT [digital terrestrial television], new distribution platforms associated with the

Internet and mobile phones". Undoubtedly, the Internet and new devices such as smartphones, along with the interactivity associated with social networks, have revolutionised the radio in the current scenario.

Internet radio has led to new models and forms of business, connected with new ways of transmission, for there are now stations which broadcast exclusively online or in podcast format. In 2012, the Association for Media Research (Asociación para la Investigación de Medios de Comunicación— AIMC) of Spain presented its study "The Radio: Traditional vs. Online (Radio On Off)", which shows that, in Spain, 47.2% of Internet users listen to online radio, while 48.4% of Internet users listen to traditional radio. In addition, 79% of those users who usually listen to the radio on the Internet connected to a radio station which transmits exclusively online in the past month. The results of "Mediascope Europe", conducted by the Interactive Advertising Bureau (IAB) Europe in 2012, show that 62% of Internet users connect to the radio online and 45% access podcasts of radio stations. These results concur with the average data from the European Union: 67% for online radio and 43% for podcasts, with higher rates between users aged 16 to 24. Additionally, there has been an increase in access from tablets, smartphones and even game consoles as opposed to the traditional desktop computers or laptops.

In 2014, IAB Spain, in collaboration with the company Npeople, published the "First Study of Radio Online", which shows that 82.7% of Internet users listen to online radio, via the online versions of conventional radio stations. Access through apps on smartphones or tablets is used by 41.9% of users. Online radio is positively considered as a means of entertainment, due to the variety of its content. This data confirms that the radio adapts itself to the new Web 2.0 context. As Martín-Pena (2013, 109) states: "The process of media digitalization is a fact that produces changes in the way Spanish listeners consume the radio. Currently, this shows a clear upward trend in the use of the radio on the Internet".

As stated by authors including López Vidales (2011) and Cebrián (2009), among others, the Internet has provided new ways of listening and contact which find in social networks their fullest expression. According to the fourth annual report on "Media in social networks", prepared by the consultancy GAD3, in 2013 the mass media already had 21 million followers on social networks. In this new scenario, traditional media work hard to find the best way to project themselves in the new social media (Casajús 2015, 67).

3. Analysis of Spanish University Radio in the 2.0 Context

University radio stations in Spain emerged in 1974, when the educational recordings for UNED Radio (the National University of Distance Education radio station) began (Martín-Pena and Contreras-Pulido 2014). It was not until the first decade of the new century that the phenomenon of college radio stations definitively took place, largely thanks to the development and implementation of ICT. As Vázquez (2010) claims, university radio in Spain had its boom owing to the possibilities offered by the Internet.

For university radio stations, the Internet has emerged as a liberating tool enabling them to cope with the adverse situation of the Spanish law, which has prevented college stations from accessing a terrestrial broadcasting frequency. University radios use online broadcasts, podcasts or apps for smartphones as the means of connection with their users, focusing their efforts on the World Wide Web instead of concentrating on a useless legislative fight.

The websites of university radio stations go further than simple online dissemination, offering new and diverse tools to connect them with their users, primarily digital natives eager for interactivity. Fragmented podcasts, themed music libraries, links to blogs, forums and social networks, and buttons for sharing content on these platforms facilitate online broadcasting of radio content, enhancing the distribution in the 2.0 environment in general and on social networks in particular.

In this context, the rise of social networks has also influenced the university radio, and more and more stations involved themselves in publication and content management on these platforms (Casajús 2012). There exist channels for the exclusive use of the radio station or shared with the platform of the university media in which the radio is inserted. Also, there are cases in which the information from the radio is channelled by the university account or through the programmes' presences on social networks. As Revillo of UPV Radio (2012, 270) points out, "social networks are an instrument of dissemination of radio programmes. The most positive factor is that the presence in social networks increases the interaction between the audience and with their likes". As noted by the Mexican researcher Gabriela Warkentin (2013), with social networks the radio recovers something of its own: conversation; it is able to include the audience and influence what people are talking about, while it may include that conversation live, through the dynamism of the radio.

The figure of the "prosumer" emerges in the context of Web 2.0 and social networks. "Prosumer" refers to a user who is the producer/sender of

a message and at the same time an active consumer in the communication process. In radio, as García Lastra (2012, 168) says, "We live in the age of social networks where broadcasting is mixed with distribution (…) an era in which the listener, the receiver of our message, is at the same time both the broadcaster and the multiplier of its reach". In Spain, young, native digital users take part in college radios in their roles as prosumers. They are active and interactive users, consumers and producers of radio content in new the social platforms of Web 2.0 (Vázquez 2010; Martín-Pena 2013; Casajús 2014). Social networks have acquired greater relevance in university radio since young people the most important users of these platforms.

4. Spanish University Radios in Social Networks

Spanish university radio has various forms of presence on social network platforms. These new spaces bring about not only new opportunities but also great challenges in adapting to the new environment. As Casajús states (2015, 62), social networks open a new model of cross-communication in which the user is actively involved in these platforms.

  The aim of this paper is to analyse the development of the Spanish university radio in the use of social networks and to obtain information about the presence and the activity of the stations as well as the contributions of the users.

4.1. Materials and methods

The sample we used consists of 23 Spanish university radios that are part of the Association of the University Radios of Spain (ARU), which represent, according to Martín-Pena (2013, 200), 80% of the total.

Table 10-1: University radios

RADIO STATION UNIVERSITY	
98.3 Radio	University of Navarra
Europea Radio	University Europea de Madrid
Inforadio	University Complutense de Madrid
iRadio UCAM	University Católica San Antonio Murcia
OnCEU Radio	University CEU San Pablo Madrid
OndaCampus Radio	University of Extremadura
Radio Campus ULL	University of La Laguna
Radio CEU	University CEU Cardenal Herrera Valencia
Radio UMH	University Miguel Hernández de Elche
Radio UNED	University Nacional de Educación a Distancia
Radio Universidad San Jorge	University San Jorge
Radio Universidad	University of Salamanca
Radio Universidad.es	University of Almería
Radio Universitaria	University of León
Radio Universitat de València	Universitat of València
Radio Unizar	University of Zaragoza
Radio URJC	University Rey Juan Carlos
RUAH Alcalá	University Alcalá de Henares
UniRadio Huelva	University of Huelva
UniRadio Jaén	University of Jaén
UPF Ràdio	University Pompeu Fabra
UPV Radio	University Politècnica de València
Vox UJI Ràdio	University Jaume I

4.2. Data collection

To carry out this study, we started with the data provided by our previous research. Data collection was carried out by extracting the results provided by Daniel Martín-Pena's Master's thesis final work (2012), the Doctoral thesis by the same author (2013), the Doctoral thesis by Lucia Casajús (2014) and the gathering of data taken from the social networks in October 2015.

Data was collected from Twitter, Facebook and iVoox, which are the three social networks most used by the Spanish university radios, as is evidenced in the conclusions of the Doctoral thesis by Lucia Casajús (2014).

4.3. Results

First, we counted the number of university radio stations that had presences on Twitter, Facebook and iVoox through their own channels or the channels of the media platforms to which the stations belong (2012/2015). We see that, in 2012, 10 radio stations had presences on Twitter, 12 on Facebook and eight on iVoox, whereas in 2015 there are 23 radios with presences on Twitter, 20 on Facebook and 16 on iVoox. This is shown in Table 10-2 below.

Table 10-2: Number of radio stations on each social network, per year

	2012	2013	2014	2015
Twitter	10	21	20	23
Facebook	12	18	19	20
iVoox	8	13	13	16
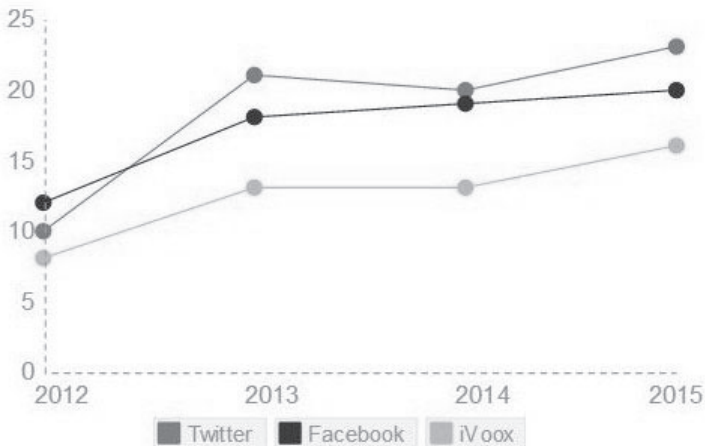
Fig. 10-1: Growth of university radio stations on social networks

Regarding the number of followers of university radio channels on social networks, we have added the total amount of Twitter and Facebook followers between 2012 and 2015, as shown in Table 9-3.

Table 10-3: Number of university radio followers on Twitter and Facebook

	2012	2013	2014	2015
Twitter	4279	7808	16486	25530
Facebook	3880	17928	26900	33647

To observe the growth of followers, data is shown graphically in Figure 10-2 below:
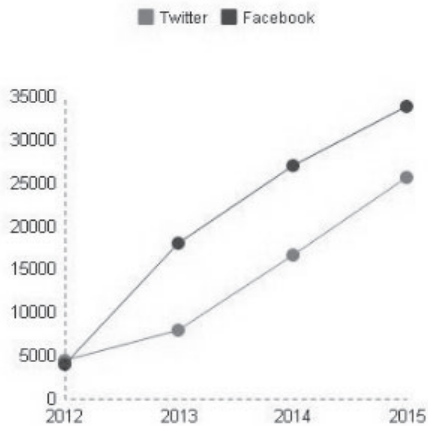
Fig. 10-2: Growth of university radio followers on social networks

We have also analysed the university radio activity on Facebook, Twitter and iVoox, determining the level in three categories:

    – Daily activity: platform updated daily
    – Low activity: platform updated less than once per week
    – No activity: more than a month without activity on the platform

According to this categorisation, we observe that on Facebook 55% of radio stations have daily activity compared with 40% showing low activity. In the case of Twitter, 74% of radio stations update daily, while 26% showed low activity. In the case of the audio network iVoox, 69% of radio stations update every day, whereas 25% of radio stations had no activity on their channels for more than a month.
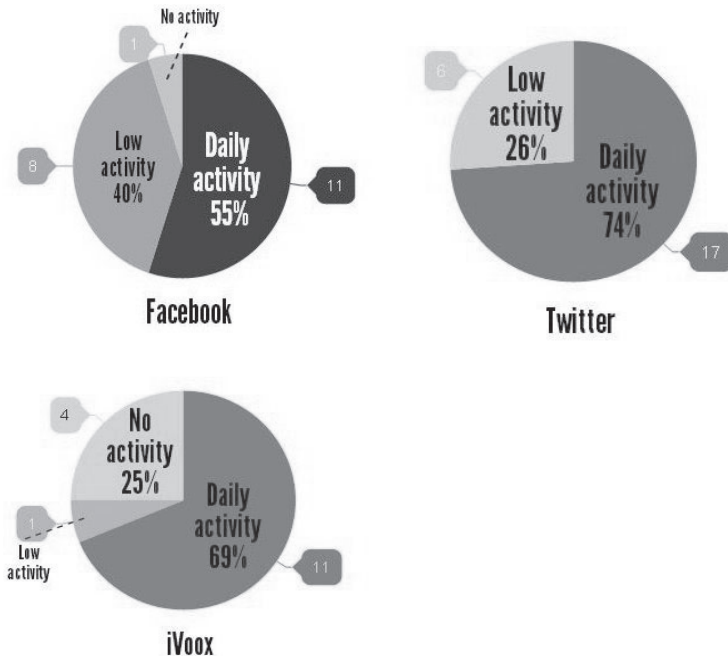
Fig. 10-3: Activity of university radio stations on social networks

5. Conclusions and Discussion

From the analysed data, it can be said that the Spanish university radio stations recorded a growth trend in the use of social networks during the last four years (2012–15), at time of writing. In 2015 there were twice the number of stations on iVoox than in 2012, and the numbers more than doubled on Facebook and Twitter.

As for the social networks most used by the Spanish university radios, Twitter is the social network on which radio stations have the most presence, closely followed by Facebook. The audio social network iVoox lies in third place. We believe that this is due to the fact that audio is the distinctive expressive element of the radio. Out of the 23 ARU stations, 100% have presence on Twitter, 87% on Facebook and 70% on iVoox.

Along with the growth of social networking channels, there is a sustained growth tendency of university radio followers on Twitter and Facebook that increased from 4,279 followers on Twitter in 2012 to more than 25,500 in 2015, and from 3,880 followers on Facebook in 2012 to more than 33,600 in 2015. We also observed that Facebook is the social network that registers the most followers of the Spanish university radios, although there is a lower presence of radio stations there than on Twitter.

In terms of radio activity on social networks, most stations upload content or make daily updates on Facebook, Twitter and iVoox. Twitter is the social network on which stations record the most regular activity (74%), followed by iVoox (69%). Facebook is the social network where the fewest stations update daily (55%). This data is reflected in the chart in Figure 10-4 below:
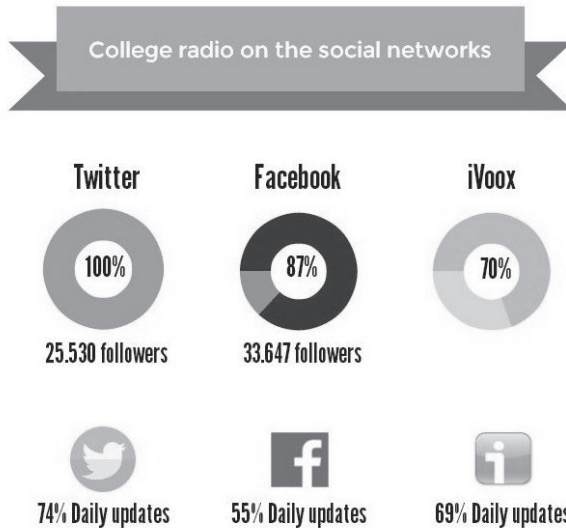
Fig. 10-4: Spanish university radio on social networks

As our conclusions show, there is a high use of social networks by Spanish university radios which are active on these platforms. This is a presence that has varied over the last four years, since in 2012 the social network Facebook was the most preferred by broadcasters but, at the time of writing, Twitter is the most widely used, although in terms of the total number of followers Facebook is still the preferred social network for radio listeners of Spanish university radio stations.

We speak about tools that have been incorporated by most Spanish university radio stations which promote horizontal communication and an environment for dialogue, fostering social participation and creating an active radio where the broadcaster is not the only protagonist. Listeners adopt the role of active users, proposing ideas and influencing the radio station itself. These tools open a new space for the dissemination of the content of university radio.

In our research, we have seen how university radio has joined the social networks and how these have become a new space to expand in the 2.0 environment. This process has been spreading and increasing; however, we believe that there is still a way to keep a constant level of activity on the platforms, integrating them into the overall management of

the stations and regularly monitor the evolution and activity of these radios.

Social networks have become a kind of barometer for the radios. Thanks to direct interaction with the listeners, their likes can be taken into account more extensively. Furthermore, this is especially feasible for university radio, a media that is characterised by the democratisation of information and public service (Aguaded and Contreras 2011, 5).

Increased activity on social networks, interacting on them, offering an extension of the radios on websites and incorporating social networks within comprehensive management of the radio station through specific planning are some of the challenges that must be faced by university radio. These activities are necessary for university radio to not only continue in force but also to extend and strengthen its presence. Some time ago, the need for the radio to address more than just the content on the airwaves became evident. The challenge, then, does have to do with the adaptation to a platform in constant change, in which social networks have erupted "explosively". Rapid changes in communication processes have been introduced by social networks presenting themselves as an emerging field with great potential for development. This is an environment in which university radio has a prime opportunity to take the lead owing to both its particular, fresh, participatory, plural and alternative profile and its openness to constant experimentation in a university educational context linked to learning and innovation. This will highlight its extension, contact and exchange, overcoming geographical barriers and occupying the space where young people—the main followers and participants of college radio stations in Spain—are today.

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CHAPTER ELEVEN

IT'S ON YOUR HEAD, IT'S IN YOUR HEAD:
THE ARTISTIC EXPLORATION OF RADIO
AS MATERIAL REFLECTIONS
ON POST-DIGITAL PRACTICE

MAGZ HALL

It is not known whether Urban was inspired by the radio hat invented by Victor T. Hoeflich in 1949, who founded the American novelty Merri-Lei Corporation of Brooklyn NY. The radio hat was a valve AM radio built into a pith helmet and available in eight colours: "Lipstick Red, Tangerine, Flamingo, Canary Yellow, Chartreuse, Blush Pink, Rose Pink and Tan" (Radio Electronics). It was clearly targeted at women; alas, if the wearer moved their head it would affect the reception. Since then, a vast array of novelty radios have been commercially made; however, production in this area is in decline. As mass production has moved to small digital devices it is getting harder to find new forms as found objects for art projects.

In recent years, artists have jumped onto the production side of radio, as technology has been unmasked as simple electronics following in the footsteps of the enclave of primarily male ham and electronic enthusiasts reflected by ongoing archive of amateur electronic magazines.

Dan Lander ran RADIA, an artist station from the Walter Phillips Gallery in Banff, Canada in 1992. He saw radio's potential to "offer an unlimited space in which an art of radio could proliferate" (Lander 1990, 13), clearly demonstrating the interlinking of the forms but seeing the scope of a new art form of expanded radio art.[1]

Artist "maker" and "hacker" culture offers a remake and remix attitude to analogue and digital technology and informed my PhD radio art

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[1] "Unless access to radio is gained, we may never imagine, experimentation and chance taking could occur, the numerous possibilities that the medium may hold might begin to bear fruit" (Lander 1990, 13–14).

practice. This is most notable in *Spiritual Radio* (Hall, 2014), a bespoke "book-radio" that transmits the words of this early radio text in an eternal loop. The book cannot be conventionally read; rather, the listener must tune to the right frequency in order to hear its content. The work developed after running FM transmitter and AM and FM receiver workshops and drew on my research on the history of radio art and current practice. The starting point was Tetsuo Kogawa's copper plate circuit, which I adapted for a pin board that I found more visually arresting and that allowed me to make it part of objects such as books and trees. The original text itself, *Spiritual Radio* (1925), sets out Archbishop F. H. Du Vernet's vision of the nascent technology as a spiritually-charged electrical force capable of mediating human sensibilities and the transcendent will of God in a text that is by turns visionary and often absurd in the bathetic disjuncture between spiritual promise and quotidian reality. In contrast, *The Crystal Line* by Julian Oliver (2015) offers us a more sinister reading of radio's military use. Oliver had a WWI crystal set especially built for his installation to broadcast transmissions of current military news and warfare culled from defence blogs translated from text to speech by web crawlers, then voiced via software for a live AM broadcast.[2]

Irene Posch and Ebru Kurbak, also inspired by Tetsuo Kogawa's copper plated micro transmitter circuit, produced Knitted Radio (2014) and Drapery FM (2012), making transmitting fabrics using his scheme as part of an ongoing investigation towards using traditional textile crafting techniques to create electronic components and devices from scratch. Here the technology is hidden and embedded, whereas in my own works I want the audience to see the circuit.

This is also the case with *Tube Map Radio* (2012) by Yuri Sazuki, which is based on an original drawing by Harry Beck, the designer of the London Underground Tube map, reimagined as a radio receiver circuit. This work, commissioned by the London Design Museum, was inspired by a spoof diagram, which shows the lines and stations as an annotated electrical circuit. Iconic landmarks on this map are represented by components relating to their functions, including a speaker where Speaker's Corner sits and a battery representing Battersea Power Station.

Sazuki wanted to make components visible to consumers so they could "understand the complexity of the workings behind the exterior of today's electronic devices". Sazuki's tube narrative, though, does little to explain how the electronics actually work, and it is unlikely that this radio would encourage people to understand broken devices, as it is impressive yet

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[2] http://julianoliver.com/output/the-crystal-line

daunting. The complexity of the set is something one looks at in awe. It looks manufactured by a machine; the human side of the making process is concealed, as it looks like a printed circuit.

This is in direct contrast with my own handmade pin transmitter circuits, which highlight the simplicity of the FM transmitter circuit in a direct visual form, which has been likened to a cave painting. UK laws surrounding piracy have limited the artistic exploration of transmitters; however deregulation on low-power FM devices, such as car transmitters and baby monitors, have made them exempt from licensing, offering artists an artistic opportunity in the blurring of these boundaries.

Artist Nam June Paik predicted a radical and exciting future for artists and technology back in 1965: "Someday artists will work with capacitors, resistors and semi-conductors as they work today with brushes, violins and junk." This is certainly the case with *Tree Radio* (2015), which enabled me to fully refine the FM transmitter circuit, which I had started in *Spiritual Radio* (2014). This is the point at which I started "painting", in Nam June Paik's terms, with electronics, presenting the FM transmitter it in its most basic and functional form, as simple geometry. I had moved from merely mastering it to being able to adapt it into a functional aesthetic form; my basic electronic knowledge was now expressed as a kind of universal key to transmission, one that could be easily understood and read on a book or tree.

I produced *Tree Radio* (2015) as a mixed-media installation, during a research residency at the Yorkshire Sculpture Park (YSP) transforming an oak tree at the Sculpture Park into a micro radio station. A transmitter I built was embedded into the tree and relays as fluctuating sound the tree's reactions to light via sensors on the tree. Probes in the tree relay its water levels as electronic tones. Visitors at YSP can pick up the tree's transmissions on their personal FM devices (such as phones with FM) if they are standing next to or in the vicinity of the tree.

This work addresses issues surrounding the rate at which new digital technology often becomes out-of-date, as it uses 100-year-old tried and tested wireless technology. I have been working at the intersection between art and technology, and this project takes forward my current interests. I wanted to make people think about trees and the root of all wireless technology: radio, and how simple and green it can be to use. Wireless, free and solar powered, the tree transmitter reveals the hidden facets of organic tree life using simple FM wireless technology.

This work also draws on early radio history as inspiration. General George Owen Squire, the US Army's Chief Signal Officer—and, incidentally, the inventor of Muzak, back in 1919—described how "[all]

trees, of all kinds and all heights, growing anywhere—are nature's own wireless towers and antenna combined". He called this "talking through the trees." He used trees as antennas to pick up radio signals for the Army; I wanted to do the reverse—use trees to send out a signal as radio—and I loved the idea of actually hearing the trees talk. This project allows one to hear the tree responding to light and water as sound.

New digital wireless communication today is often disguised as trees, and this work was a playful way of getting people to think about trees as transmitters and radios in early military history. The other aim of the project was to connect people with radio technology and simple electronics. The project was kickstarted by an Art for the Environment residency awarded by University of the Arts London (UAL), where I completed my PhD on radio art. For me, this is just phase one of this research project, which I plan to develop further and refine.

The tree enables its own sonification. It is not trying to conform to the musical techniques charged by Nye as being "emotionally loaded by virtue" of sounding "mythical and spiritual" (Nye 1994, 5) and what Supper calls an "auditory sublime". Instead, the *Tree Radio*'s raw electronic tones, which are produced by hand-built oscillators using the same type of components I have used to make the transmitter, are not subject to the conventions of musicality, which can lead some environmentally generative works to resemble a form of anthropocentric "Muzak". The analogue electronics have their own intrinsic instability: the tonalities and broadcast frequency subject to the contingency of the surrounding environment.

I wanted to share skills and get people to make to make their own transmitting objects and have taken a hands-on approach (via workshops) for enabling the general public to make book radios. *Dream Vessels* (2015) was a participatory work made during a public workshop at the Turner Contemporary Gallery.

The idea for the transmitted dreams was sparked by early French surrealist radio inspired by Paul Deharme's *Proposition for a Radiophonic Art* (1928), which cast new light on later Surrealists' radio practice and counters Douglas Kahn's discussion as to "why was there no Surrealist sound practice of any type" (Khan 1990, 314). This shift in perspective gives a concrete demonstration of how radio arts history is still very much a work-in-progress, with new documents still coming to light. As Weiss has claimed:

> Multiple (and contradictory) histories of radiophony could be constituted, depending both upon the historical paradigms chosen to guide the research and the theoretical phantasms behind investigation. (1995, 3)

Such understated and buried histories are something I have incorporated into the narrative of my radio works. After his death in 1932, Deharme's partner, Robert Desnos, carried on the Phroniric production company, producing experimental radio productions echoing Deharme's surrealist radio philosophy. In August 1937, he produced *La Clef des Songes* (The Key of Dreams), cited by Conley as being his "most successful experiment with interactive radio" (Conley 2003, 107). Running from February 1938 to June 1939, the programme invited listeners to submit their dreams for interpretation and dramatisation, encouraging highly poetic responses from this interaction. The participants of the *Dream Vessels* (2015) installation worked with me to build FM transmitters circuits on bespoke ceramic pots made for me by ceramicist Maggie Williams. I then asked them to record their dreams for transmission from the pots to FM radios in the Gallery: a fitting maker response to this earlier history.

I have enjoyed running such soldering workshops with women. For many there is an initial leap, but before long we all felt very comfortable. For one of my older participants, in her 80s, this was something she had done in the past as a job. Women have been working making radios on production lines since the 1920s. A photo at the Chicago History Museum shows women soldering radio chassis at Belmont Radio, 1922. A labour shortage during WWI required many American women to perform jobs traditionally handled by men, as they did during the WWII in the UK. American bosses in the 1940s were sent posters to show them how women workers were an asset. One of them portrays a women soldering with the tag line "Women are patient".

A photo from the same museum shows women assembling radios at a factory in Malawi, 1974; however, I have not been able to locate more recent pictures of women radio workers. In the underdeveloped world, such work activity seems to be hidden from the Internet. I was reminded of this by artist Cao Fei's film *Whose Utopia*, set in a Chinese Osram lightbulb factory in Guangzhou and showing Chinese workers making lightbulbs. The film gives a Western audience an insight into the hands-on production lines, many of which I imagine are now automated because they are not documented, and highlights an area for my own future research activity.

Women have been fully accepted in production line work, yet historical studies show that artistic "tinkering"—or "hacking", as most now call this activity—with audio hardware and, specifically, with radio technology, has become gendered as a "masculine" activity (Supper 2012; Douglas 1987, 1999; Haring 2007). This has been supported by my own field research in the UK, whilst attending a host of electronic amateur

radio and ham events whilst digging for radios. Also, more progressive groups like Bristol Hackspace and Digibury in Canterbury are predominantly male.

Supper sees such gender roles as difficult to change and points to Dunbar-Hester's ethnographic study of contemporary radio activism, which shows that despite technical enthusiasts and groups "founded on, and genuinely committed to, equality and diversity" (Dunbar-Hester 2008, 212, in Supper 2012), "hardware tinkering tends to remain a predominantly masculine activity" (Supper 2012, 164). "Women studied by Dunbar-Hester possessed significant technical skills, especially when it came to computer programming or radio production, generally lacked the skills or the confidence to tinker with hardware. Their male peers had acquired these skills "in high school or earlier" (ibid.).

I recall wanting to tinker with radios at a young age; however, at school I was pushed into a science or arts mindset, so I did not pursue sciences at all. Wachelder, a science historian, notes that types childhood play resonate in later research (Wachelder 2007, 165). My own father was an engineer and architectural technician, and these projects have allowed me to reconnect with early memories of being in his university workshop and watching projects take place at a young age.

Having mastered simple transmitter building and adapting it to fit my own aesthetic considerations for my projects, I did not have the time, knowledge or confidence to make my sound sensors from scratch, so I asked sound artist Anthony Everett to collaborate with me. It was something he had not made before, either so. We shared skills: he learned how to make transmitters and I learned how simple it was to put them together. We can now share these skills in future projects and workshops with the public.

To summarise, making, hacking and tinkering are things I have embraced in my recent expanded radio art projects, and they have allowed me to collaborate and move forward with my own hybrid form of post-digital radio practice, giving objects a transmitted voice. For Christian Ulrik and other "post-digital" artists, there is no distinction between "old" and "new" media, nor any:

> […] ideological affirmation of the one or the other. It merges 'old' and 'new' often applying network cultural experimentation to analog technologies which it re-investigates and re-uses. It tends to focus on the experiential rather than the conceptual. It looks for DIY agency outside totalitarian innovation ideology, and for networking off big data capitalism. At the same time, it already has become commercialized. (Christian Ulrik et al. 2014)

Florian Cramer sees that it offers:

> a perspective on digital information technology which no longer focuses on technical innovation or improvement.' …Consequently, 'post-digital' eradicates the distinction between 'old' and 'new' media, in theory as well as in practice. (Cramer 2014, 11)

Cramer writes of "DIY vs. corporate media", rather than "new vs. old media". Hacker-style and community-centric working methods are no longer specific to "digital culture". He argues that there is a "post-digital hacker attitude of taking systems apart and using them in ways which subvert the original intention of the design" (ibid.). He holds that since the late 1990s the assumption that "old" mass media, such as radio and TV, are corporate, has been turned on its head, as "new media" websites are no longer DIY "now that user-generated content has been co-opted into corporate social media and mobile apps" (Cramer 2014, 13).

For Cramer, the younger generation now largely associates the Internet with corporate, registration-only services. This "flipping" means that older technologies are being rediscovered for their DIY use, the familiar process by which a technology's intrinsic aesthetic properties and potential become apparent as its utilitarian function recedes. Within my practice I have recognised a re-emergence of interest in DIY analogue media and technology building, which has been facilitated by and enmeshed with digital production and networking practices I have been immersed in.

Leading workshops, building transmitters and editing soundscapes for public performance has not only shared skills and encouraged the proliferation of DIY media, but I feel that I have got "under the casing" of radio itself, not merely setting more content adrift in the digital ocean but also intervening in and demystifying the technologies of transmission. I have sought, through this practice, to operate between digital and analogue media, allowing the grit and serendipity of analogue, localised media to disrupt the "smooth spaces" of the digital devices and networks upon which my practice depends at every stage, from production to networking, and conversely to mitigate against any latent analogue romanticism. This intermeshing of communicative media is most reflected in my *Spiritual Radio* work, which recombines that most established of media devices, the book, with the prosthesis of an FM radio transmitter, to create an uncanny intermedia object.

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CHAPTER TWELVE

OSVALDO MOLES, THE "RADIO FATHER" OF ADONIRAN BARBOSA

BRUNO DOMINGUES MICHELETTI

1. Introduction

The work of Adoniran Barbosa is analysed and presented in Brazilian scientific literature in various areas of knowledge and numerous publications. His biography has different versions published by different authors. His relationship with the city of São Paulo's popular culture and with documenting the city's progress is simply undeniable. Matos (2001) describes Adoniran Barbosa as the poet of the city, an "Italian-Paulistano[1]-peasant samba composer". Adoniran Barbosa is recognised as a famous radio actor and samba singer, while his partner, Osvaldo Moles, has fallen into obscurity. The importance of Osvaldo Moles in the work of Adoniran Barbosa is so significant that over the course of the research conducted during my Master's degree one hypothesis was that Osvaldo Moles could be responsible for all of Adoniran Barbosas's authorial production, or for the majority of it. This information came from testimonies from the family and professionals that were active during the period when the duo worked together. In this article, we will go through the relationship between Osvaldo Moles and Adoniran Barbosa, honouring the importance of the former for the latter's work and career, and confirming the authorship of Adoniran Barbosa's production.

During the first stages of my research on Osvaldo Moles, I explored his work as a radio pioneer, particularly the radio show characters that were successful in the voice of Adoniran Barbosa. These shows were broadcasted by PRB-9 Record Radio of São Paulo from the 1940s to the 1960s. Given the extensive work of Osvaldo Moles, in addition to the radio work and his relationship with Adoniran Barbosa, he made

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[1] From or related to the city of São Paulo

outstanding contributions to journalism, literature, film, television, advertising and political marketing, in a trajectory that intersected with the history of some of São Paulo's mass media agents and also with the history of the city during the 20th century. Osvaldo Moles was a multimedia professional, integrating his work with new technologies as they started to become popular. His main medium was undoubtedly the radio; however, he never stopped writing chronicles for newspapers, creating advertising campaigns and even writing movie screenplays, while still active in his role as a broadcaster.

Accessing the collection preserved by his grandniece, Beatriz Savonitti, allowed great depth in the material researched. Interviews were an important methodological resource used to complement data not recorded in primary and secondary information sources. They were used in the triangulation of data, comparing the collected information with other sources. According to Jorge Duarte (2006, 62, our translation), in-depth interviews "seek, based on theories and assumptions defined by the investigator, to collect answers from the subjective experience of a source, selecting the information you want to know". The range of interviewed people is therefore augmented, and the new sources can be chosen by convenience—according to feasibility, provided that it is relevant to the research objectives—or intention—according to the "knowledge of the subject or representative subjective" (Duarte 2006, 69, our translation).

It is important to state that the PRB-9 Record Radio of São Paulo participated intensely on behalf of São Paulo in the Constitutionalist Revolution of 1932. During this period, civilians took up arms and went to battle in the uprising against then president Getúlio Vargas. Antonio Adami (2012) described the revolution as a civil war and elucidates the relationship that Record Radio had with the São Paulo population:

> At that moment, radio was a true popular passion, a mediator for Brazilian culture, particularly popular culture, thus, ideal to reach the masses, and in that sense, Record actually played the role of assemblage and manipulation of the masses. (Adami 2012, 375, our translation)

After the war, Record Radio became the main radio station of São Paulo. It consolidated this position for many years and named itself with the slogans "*A maior*" (The greatest) and "*A que é porque é*" (What it is, because it is). The professional partnership between Osvaldo Moles and Adoniran Barbosa started at Radio Record.

2. Octavio Gabus Mendes Invests in Adoniran Barbosa's Talent

Octavio Gabus Mendes is one of the greatest names of Brazilian radio. He worked for several radio stations, such as Society Radio and National Radio, in Rio de Janeiro, and Cruzeiro do Sul, Record and Excelsior, in São Paulo. After that, he worked for PRH-9 Bandeirantes Radio in the late 1930s. At this radio station, he took over as artistic director in January 1939. In March of the same year, he was promoted again to the role of Chief Executive, "the second in command on the organization chart, under the President, Domingos Pires" (Campos Jr. 2009, 101, our translation).
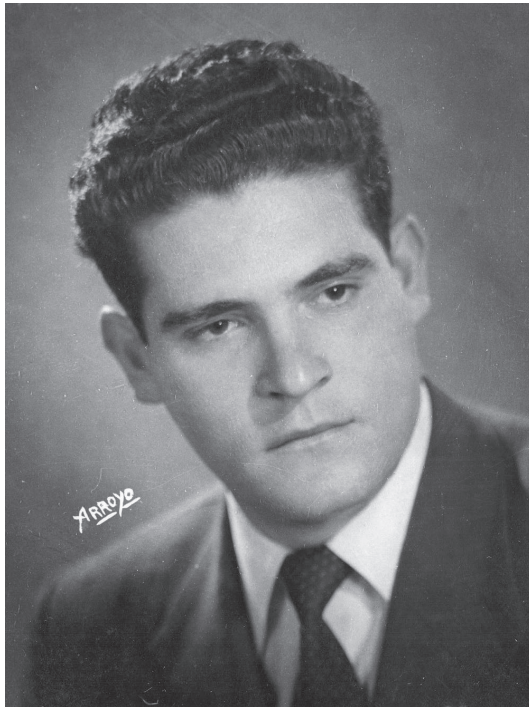
Fig. 1-5: The radio star Octavio Gabus Mendes (Source: Personal archive of Beatriz Savonitti. Research conducted in 2012.)

Octavio Gabus Mendes had autonomy to create new shows and to hire new artists. He invited Adoniran Barbosa to premiere in the show *Só…*

Riso (Just… Laughing) in 1939. This was Barbosa's first permanent contract as a radio actor:

> The new manager came up with *Só… Riso*, a light and humorous program with fun facts, chronicles and short entertaining skits to open the morning broadcasting. Surprisingly, the show host was Adoniran Barbosa. Even though many people did not understand his decision, the fact is that before any other producer, Octavio saw in this samba singer, already somewhat frustrated, a comic vein that had not been explored completely—his humorous appearances on the radio had been limited to bits and pieces in the *Teatro Alegre* (Happy Theatre). Adoniran probably was not sure if he could handle the job, but he was smart enough not to waste such an opportunity. On the morning of January 7th, 1939, *Só… Riso* aired for the first time on Bandeirantes Radio. The show was written by Octavio Gabus Mendes and hosted by Adoniran Barbosa, with the collaboration of Luiz Quirino dos Santos.
>
> It only took a few weeks for Gabus Mendes to prove his brilliant move. Performing comic skits and imitations with mastery, Adoniran Barbosa astounded even the most optimistic ones, although there were not too many, of course. *Só… Riso* became one of the greatest attractions of the revitalized radio station on São Bento Street, reporting one success after another thanks to the talent of Octavio Gabus Mendes. (Campos Jr. 2009, 100–101, our translation)

After the success of *Só… Riso*, PRA-6 Educadora Paulista Radio invited Adoniran Barbosa to host *Brincando no Ar* (Playing on Air), broadcasted at 9p.m. (radio primetime at that time). He moved to the Educadora Paulista station in August 1939. The following year, another proposal took Adoniran Barbosa to PRE-7 Cosmos Radio, with a permanent contract as a singer. During this period, the popularity of São Paulo's Carnival started increasing, and the same happened with the neighbourhood parties; however, the São Paulo mass media, especially radio stations, still focused on covering the festivities that took place in the city centre. During the Carnival of 1940, PRE-7 Cosmos Radio, with the support of *Centro Paulista dos Cronistas Carnavalescos* (São Paulo's Centre for Carnival Chroniclers), decided to send their broadcasters to the neighbourhoods of Belém, Lapa, Brás and Barra Funda, referring to the event as the "Carnaval do Povo" (People's Carnival):

> In each neighbourhood, a professional broadcaster would follow the festivities, being responsible for livening up the party and reporting them to the radio; the radio announcers Blota Jr., Ricardo Dias, Jose Cruz, Son Sylvino and Adoniran Barbosa rotated performing these roles. (Fields Jr. 2009, 103, our translation)

The following year, in 1941, São Paulo City Hall supported the initiative Carnaval do Povo from PRE-7 Cosmos Radio, extending coverage to the neighbourhoods of: Pinheiros, Vila Mariana, Santana, Penha and Pari. Sponsored by Caracu Brewery, Casas Pernambucanas and Expresso Transportes Brasileiro, Radio Cosmos presented the singers Heitor dos Prazeres, Cartola and Paulo da Portela, from Rio de Janeiro, and Castro Barbosa and Dalva de Oliveira, from São Paulo. Covering the neighbourhoods, Adoniran Barbosa and Blota Jr. were the highlights of the station (Campos Jr. 2009).

Octavio Gabus Mendes, despite his promotion at *PRH-9* Bandeirantes Radio, went back to working on Record Radio of São Paulo in 1939. In 1941, he invited Adoniran Barbosa to the station again, offering him a part in the show *Serões Domingueiros* (Sunday Sessions). This time, he was not offered a permanent contract and got paid only 20,000 *réis* for each appearance. Even with these terms, Adoniran Barbosa accepted the offer.

> The popularity of the artist caught the attention of Octavio Gabus Mendes again, who was back to Record Radio in late 1939, after his phenomenal period at Radio Bandeirantes. The producer offered Adoniran a place in the comedy show Serões Domingueiros, broadcasted on the weekends by PRB-9. Although Octavio did not promise a fixed salary, like the singer had with Radio Cosmos, landing a spot on the "best" station, according to the humble Record slogan, was worth it. In his ambitious subverted logic, two birds in the bush were worth one in the hand. In the first half of 1941 Adoniran flapped his wings toward the radio power at Quintino Bocaiuva street. There, his radio gypsy period finally came to an end. (Campos Jr. 2009, 105, our translation)

Celso de Campos Jr. explains that:

> With the history and structure of Record, it is understandable that Adoniran Barbosa quit certainty for hope. Despite having already achieved reasonable success over the microphone, the artist roamed radio stations for more than six years without having established himself as a singer, host or humorous interpreter in one single station. Much of this wandering could be credited to a dose of haste, of course, but it was also obvious that with every change, Adoniran left with the hope of finding something better. And if there was a radio station able to make a difference, it was the one led by Dr. Paulo Machado de Carvalho. In addition to the iron fist and management vision, the skills of producers like Octavio Gabus Mendes, Raul Duarte, Armando Rosas and Gilberto Martins offered the environment and support for the solidification of a professional careers, even if the aspiring poster boy arrived without salary. (Campos Jr. 2009, 113–14, our translation)

Soon enough, Adoniran Barbosa increased his participation at the station's broadcasting grid, always on a voluntary basis, in his quest for the recognition of his work. According to Campos Jr. (2009, 114), Adoniran Barbosa started helping at the station's record library, took part in evening shows and Octavio Gabus Mendes included him in two morning soap operas. Adoniran Barbosa worked every day at Record, yet still without a fixed salary. He complained to Teófilo de Almeida Sá, who gave him the idea to ask Barreto Machado—who worked for the radio station on Sundays at the show *Serões Domingueiros*—to split his salary with him. Barreto Machado understood the show partner and accepted the request, as Adoniran Barbosa recalls:

> "At the end of 1941, I went to Record Radio, invited by Octavio Mendes. I worked with him doing soap operas and radio-theatre for the show *Serões Domingueiros*. I worked as an actor at that time and ended up in there, where I became friends with Osvaldo Moles, Raul Duarte, Teófilo de Almeida Sá. The following year I met the greatest guy in the world: Barreto Machado. He was a radio actor and earned one *conto* of *réis* per month for just one show. I worked every day and received 30,000 *réis* per show. I complained to Teófilo de Almeida Sá and he told me: "Talk to Barreto, see if he wants to split his earnings with you." We both spoke to Barreto. He accepted it right away: "Let's split it, yes. Since it's fair, it should be shared." At that time, I was already living in Aurora." (Machado Lima 1978, our translation)

Adoniran Barbosa was only registered as an employee of Record Radio of São Paulo on 1 January 1942, with a monthly salary of 500,000 *réis*, as the radio station's stamp shows on his professional records: "Number 82842, 2nd grade" (Campos Jr. 2009, 121). Regarding Barreto Machado, Adoniran Barbosa said later: "Great guy, spectacular, beautiful" (Barbosa, quoted in Campos Jr. 2009, 120). Adoniran Barbosa started working very early on. While still in the city of Valinhos, he worked with his father as a railway cargo loader, delivered meals for Central Hotel and spent some time sweeping in a textile factory before his family moved to Santo André. In São Paulo, he also worked as a weaver, painter, plumber, locksmith, traveling salesman, waiter, metalworker and as a fabric salesman for his brother-in-law on 25 de Março Street. Aware of all the obstacles that Adoniran faced, Blota Jr. (1944) once wrote about him: "A radio artist, whose success was a sudden burst of light was built despite all the times life knocked him down. Today, he has a name but, dear God, there were many blows, conscious and unconscious."

Blota Jr. concludes the text by stating how much he learned from Adoniran Barbosa—not about how to work on the radio, but about its

politics and power games. When Adoniran Barbosa started seeking his spot in the radio business, he got to see the internal disputes, realising who he could trust. He believed in his talent, even when many people said he had none, and built his career as he continued building relationships with people connected to the industry and going to bars in the central area of São Paulo.

> "He is an example of tenacity I've been following since I started on the radio, when his spontaneous advice was the best I could get. While everyone insisted on teaching me how to speak, how to breathe into the microphone, how to broadcast soccer and read texts, he just taught me to understand the radio workers, the envious, the feral, the unconscious ones. He had a large knowledge, and sometimes when I look at the steps that I climbed, I still see him down there with the Humphrey Bogart hat to the side, shaking nickels with his wide-open hand and teaching me how to live in an environment where the classical "struggle for life" is more pronounced than in any other. Then he climbed all the steps with ease, as he had expected for years. Today he is Adoniran Barbosa. Poster boy. And the Gospels say: Blessed are those who trust in men, because one day they will find a man who will discover them…" (Blota Jr. 1944, 4)

3. Osvaldo Moles, the "Radio Father" of Adoniran Barbosa

Osvaldo Moles made his debut on Record Radio of São Paulo working with Octavio Gabus Mendes in the show *A semana em Revista* (The Week in a Show). Soon, however, he began to be fully responsible for the show's scripts and began to display his creative facets, developing new shows for the station. In the "golden age" of Record Radio, the two producers were placed among the top names of the station. Octavio Gabus Mendes was considered a cultured man. One of his most successful shows was *Cinema em Casa* (Home Cinema), with radio adaptations of movies being screened in the cinema. To Osvaldo Moles, people were the main source of inspiration. He was a great observer and used to walk through the central area of São Paulo, listening to people's conversations and watching the manners, customs, accents and slang from different regions of the country, the world of people living in the city of São Paulo: Italian, Spanish, Portuguese, Northeastern, Black, Japanese, Lebanese Syrian, etc. According to Zuza Homem de Melo, Osvaldo Moles had a wide "popular culture" perspective:

> Besides Moles, there was another producer I admired, who I didn't know personally and who had been the producer before Osvaldo Moles. His

name was Octavio Gabus Mendes. He was an important element of Record Radio, because he had an extraordinary culture that wasn't so connected to the popular culture Moles had. It was a more…eclectic culture. Octavio Gabus Mendes was a fan of cinema and was the father of Cassiano Gabus Mendes, that years later became the director of TV Tupi. He also started in radio when he was still a boy. So, you see that Moles had this perception that few people had and it was a perception focused on popular characters. Something that Octavio Gabus Mendes was not used to do. He had two remarkable traits: one of them was that he was very fast, (…) and the other one was his intelligence. Osvaldo Moles was an amazing person behind those very thick eyeglasses he wore. He wore very thick eyeglasses, lenses. He had the look of someone who could see everything, and was using his imagination over what he saw, imagining how to transform that into a radio show, into an attraction.

Besides these two figures, of course, there were other important people at Record Radio, several of them of great importance. But the way I see things, the two greatest radio producers during the golden phase of Record Radio were, in that order, Octavio Gabus Mendes and Osvaldo Moles. (Homem de Melo 2013, our translation)

Celso de Campos Jr. (2009) wrote that Octavio Gabus Mendes was the one who introduced Adoniran Barbosa to Osvaldo Moles, who then created "Zé Conversa", the first fixed character for Adoniran Barbosa at Record Radio. Next, Osvaldo Moles created the character "Catarina", played by Mariamelia, in order to be a girlfriend for "Zé Cunva". Soon, "Zé Conversa" and "Catarina" enjoyed great success and were called *"Os dois Black-out[2] da Record"* (The two Record Blackouts). As well as having their participation increased in *A Semana em Revista*, the characters got an exclusive show called *Boquejo* (Whisper), broadcasted daily, with a duration of 15 minutes.

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[2] Record Radio used the expression "Black-out" in English in the name of the show and advertisements in newspapers and magazines to emphasise the duo's success. The author understands this as a reference to the effect of a blackout that they had on the audience and other radio stations: people would stop everything to listen to them and it was as if other radio stations were out of energy in the meantime.

Fig. 12-6: Adoniran Barbosa, Osvaldo Moles and friends on the streets of São Paulo (Source: Personal archive of Beatriz Savonitti. Research done in 2012.)

After that, other characters were created by Osvaldo Moles for Adoniran Barbosa: "Gijo Manhagato", "Barbosinha", "Moisés Rabinovich", "Richard Morris", "Don Segundo Sombra", "Dr. Sinésio Trombone", "Charutinho", "Pernafina" and many others. He also created dozens of shows for him, most of which had a strong connection with São Paulo and represented the fast-paced urban changes of the metropolitan capital as stated by Matos (2001), who analysed the city development represented in the voice of Adoniran Barbosa and, consequently, in the work of Osvaldo Moles.

> The city of São Paulo was changing incessantly. Adoniran, an attentive observer, captured, with his own accent (Italian-Paulistano-peasant accent), the everyday flashes, the experiences of many who lived this process in the slum tenements, communal housing and neighbourhoods like Brás, Bexiga, Barra Funda, Casa Verde. The observation of the city implied walking on foot (at night and during the day) to get close to people, chat, listen, try the intonations, syntaxes, sonority, as well as taking distance, seeking concrete inspiration-reproduction in compositions. (Matos 2001, 51, our translation)

As Blota Jr. wrote, even though Adoniran Barbosa passed through several blows in the beginning of his career, when he started working with Osvaldo Moles in 1941 his career continued in an ascending manner and finally he could be considered a "poster boy" of São Paulo's radio. Even

his songs, hits interpreted by the band Demônios da Garoa (The Drizzle Demons), were often composed in partnership with Osvaldo Moles.

Table 1-4: List of songs composed by Adoniran Barbosa and/or Osvaldo Moles recorded by Demônios da Garoa (Source: Book *Pascalingundum - Os Eternos Demônios da Garoa* (Asis 2009)

Song	Composers		
Casamento do Moacir	Adoniran Barbosa	Osvaldo Moles	
Chora na Rampa	Adoniran Barbosa	Osvaldo Moles	
Conselho de Mulher[3]	Adoniran Barbosa	Osvaldo Moles	J. Belarmino
Dor de 'Catuvelo	Adoniran Barbosa	Osvaldo Moles	
Mimoso Colibri	Osvaldo Moles	Hervé Cordovil	
Mulher, Patrão e Cachaça[4]	Adoniran Barbosa	Osvaldo Moles	
Pafunça	Adoniran Barbosa	Osvaldo Moles	
Prova de Carinho	Adoniran Barbosa	Hervé Cordovil	
Tiro ao Álvaro	Adoniran Barbosa	Osvaldo Moles	

In his songs, Adoniran Barbosa uses "wrong" sentences, with the purpose of getting closer to the street language, such as when playing the characters created by Osvaldo Moles for the radio shows. Many times, this choice was the target of criticism, as if Adoniran Barbosa were not capable of speaking correctly. Expressions like[5] "*De tanto levar frechada do teu olhar*"[6], "*Dim dim donde nóis passemos os dias feliz de nossa vida*"[7] or "*Nós voltermos com uma baita de uma reiva*"[8] were criticised, although they were popular among the greater public. Antonio Candido, a Literature

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[3] Conselho de Mulher é Subtítulo de *Progréssio*.
[4] Song written by Adoniran Barbosa after the death of Osvaldo Moles. A posthumous homage from Adoniran Barbosa to Osvaldo Moles.
[5] Translator's note: Note numbers 8, 9 and 10 were left in their original form in order to preserve their originality. The expressions are some examples of Brazilian popular language used by the non-academic class of people that are usually criticised by the academic world.
[6] Excerpt of the song *Tiro ao Álvaro*.
[7] Excerpt of the song *Saudosa Maloca*.
[8] Excerpt of the song *Samba do Arnesto*.

Professor, defended the use of this type of language and explained Adoniran Barbosa's close relationship with the city of São Paulo. The following words by Antonio Candido were published on the back cover of the LP record *Adoniran Barbosa*, released by Odeon in the year of 1974:

Adoniran Barbosa is a great composer and poet, expressive as few are; but his name is nor Adoniran or Barbosa, it's João Rubinato, who adopted the first name of a friend and co-worker at the post-office and the last name of a composer he admired. The idea was excellent, because, before anything else, an artist invents his own personality; and because by doing so he expressed the essence of São Paulo's reality, which depicts the homeland with the force of the imagination nourished by the necessary outlandish heritage.

I have already read that he uses a mixed language of Italian and Portuguese languages. I don't agree. From the mixture that is the salt of the land, Adoniran picked the flower and produced a radically Brazilian work in which the best rhythms of samba and songs, nourished by the fertile soil of the samba schools, allied in a natural way to the normal deviations of Brazilian Portuguese, where Ernesto becomes Arnesto, to whose house "*nóis fumo e não encontremo ninguém*" (we was and didn't find nobody), exactly as everywhere around this country. Nowadays, in São Paulo, Italian is a watermark.

His loyalty to music and the people's speech allowed Adoniran to represent his city in a perfect and complete manner. São Paulo changes a lot; no one can tell how that change will go. But the city that our generation knew (Adoniran was born in 1910) was the one that overlapped the old peasant small town, between 1900 and 1950, that ever since then has been giving ground to another one, transformed into a vast agglomeration of people from all around the country. Our city, the one that replaced the provincial and filled with students São Paulo, was the one with Italian and Portuguese master builders, architects with neo-classical, floral and neo-colonial inspiration in consecutive layers. The São Paulo with French-Lebanese small palaces of Ipiranga, the uniform boroughs of Brás, half-French houses of Higienópolis, the mixture at Paulista Avenue. The São Paulo with Syrian people at *25 de Março* street, the Spanish Caetano Pinto street, in the song *Rapaziadas do Brás* (Brás Lads), which consolidated a new singing way of speaking Portuguese, becoming a general language at the convergence of peninsular dialects and the lower continuous mother tongue. This city that is going away, that has already put an end to the drizzle, the trams, the train of Cantareira, the Triangle, the canteens Italian restaurants of Bixiga; the city that Adoniran will not let die, because thanks to him it will stay alive, vividly mixed with the new city, but, as if in the poet's room, also *intact, floating in the air*.

His poetry and music are at the same time Brazilian, in a general way, and *paulistanas,* in a particular way. *Sobretudo quando entram (quase sempre discretamente) as indicações de lugar, para nos porem no Alto da*

> *Mooca, na Casa Verde, na avenida São João, na 23 de Maio, no Brás genérico, no recente metrô, no antes remoto Jaçanã. Quando não há esta indicação, a lembrança de outras composições, a atmosfera lírica cheia de espaço que é a de Adoniran, nos fazem sentir por onde se perdeu Inês ou onde o desastrado Papai Noel da chaminé estreita foi comprar Bala Mistura: nalgum lugar de São Paulo. Sem falar que o único poema em italiano deste disco nos põe em seu âmago, sem necessidade de localização.[9]*
>
>   With his 65 years of being a slim man, Adoniran is São Paulo's man between the two wars, extending into what appeared like a sooty boa snake from the valleys and hills with a devouring instinct. Lyrical and sarcastic, malicious and soon moved with the insinuating charm of his husky voice, the broken-brimmed hat above the permanence of the butterfly tie of times lost, he is the voice of the City. Perhaps the butterfly is magical; perhaps it is the moth sitting on the lamp case and turns into the evening flesh of fallen women. Perhaps João Rubinato does not exist, because the one that exists is the magical Adoniran Barbosa, coming from the coffee corridors to invent artistically the permanence of his city and then get away with it and with us to the land of poetry, to the ghostly whistle of the little lost train of Cantareira. (Candido, quoted in Campos Jr. 2009, 486 our translation)

Antonio Candido did not mention the participation of Osvaldo Moles in the creating Adoniran Barbosa; however, Zuza Homem de Melo (2013) makes no distinct separation between the songs and radio shows, categorically stating that, "there was a figure creating what Adoniran interpreted. This figure was Osvaldo Moles." Zuza believed there were "songs of Adoniran with Osvaldo Moles and songs from both of them, signed only by Adoniran Barbosa." According to our analysis, this fact assigns no demerit to Adoniran Barbosa, and based on the testimonies from Osvaldo Moles's relatives he may have gifted Adoniran Barbosa with some lyrics without feeling the need to sign these compositions (Pastore et al. 2012). We understand that when working for Record Radio of São Paulo, their work was complementary. Without Adoniran Barbosa, the radio shows created by Osvaldo Moles would not cause the same impact and gain adherence from the proportion of the listeners who often

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[9] Translator's note: This paragraph was left in its original form, due to its concentration of cultural and geographical elements that would not make any sense to the reader who is not acquainted with the local stories and places. It does, however, seem important to say that this paragraph is an explanation of the affirmation made previously: "His poetry and music are at the same time Brazilian, in a general way, and *paulistanas* in a particular way". It shows the reasons why Adoniran's poetry and music could be considered *paulistanas*.

felt identification with the situations broadcasted. Without Osvaldo Moles, Adoniran Barbosa would not have had successful characters. Even though Osvaldo Moles had the entire radio-theatre cast of Record Radio at his disposal, the most successful shows were the ones with Adoniran Barbosa. On the other hand, Adoniran Barbosa worked in shows for different producers; however, his memorable characters were the ones created by Osvaldo Moles. Zuza recognised the acting talent and the "admirable" vocal control that Adoniran Barbosa had:

> It is evident that there was a person who created what Adoniran interpreted. This person was Osvaldo Moles. Consequently, everything that was created by Osvaldo Moles gained life when Adoniran interpreted it. And of course, as always, people associated music with the performer, not with the composer. The music of Orlando Silva, Angela Maria, etc. Even though none of them were the authors of their songs. Adoniran was a great radio-actor and comedian. He was not a singer. He had the whim to start as a singer, but nothing else. Actually, he was an extraordinary comedian. He had an outstanding vocal control, despite having a very distinctive voice, but he adapted it with such wisdom that he could embody anyone's role. That's why his songs were not sung by him. His music, without the slightest doubt, had the inspiration and participation of Osvaldo Moles. There are songs signed by Adoniran together with Osvaldo Moles and there are songs of both of them that were only signed by Adoniran Barbosa. Some of Adoniran Barbosa's fans, who think he was the greatest composer of São Paulo, might not like to hear this, but it is a truth that needs to be said. To a point that it is not coincidence that most of his fame, as a composer of sambas in São Paulo, begins to exist after the death of Osvaldo Moles. This circumstance is not accidental. I'm not saying that Adoniran took advantage of it. No! However, he benefited from this fact. And since he was a much better-known figure, with the added projection of being a radio-actor… Fantastic! Having acted in movies and having a band that sang the songs he created, Demônios da Garoa, it is clear that his figure began to shine in a much stronger way than the figure who created much of that and who had already died. (Homem de Melo 2013, our translation)

Zuza does not rule out the possibility that, after the death of Osvaldo Moles, Adoniran Barbosa may have registered some songs made in partnership under his name. Although the research does not have enough data to deny this claim altogether, the evidence suggests that this did not happen. There is even the opposite: the song "Mulher, patrão e cachaça" (Woman, boss and kind of Brazilian rum), registered in the name of both, was written after the death of Osvaldo Moles, being a posthumous tribute from Adoniran Barbosa to his friend. The song was shown to the public

for the first time at the first Biennial of Samba. It was played by Demônios da Garoa, and was not selected for the festival.[10] Celso de Campos Jr. wrote that:

> The first song written for the competition was "Mulher, patrão e cachaça", registered as a partnership of Adoniran Barbosa and Osvaldo Moles. In fact, the composition had been polished only by Adoniran, who took the opportunity to pay homage to the old master, a source of post-mortem inspiration. "It's just his *inspiración*, you know, you know, you know. *Inspiracións* I took it from a book of his. But it became his. It's my homage because he was a great buddy', said Adoniran to *Ultima Hora* (Last Hour). (Campos Jr. 2009, 426, our translation)

In the voice of Adoniran Barbosa himself, we find words that represent the duo's friendship and acknowledge the influence of Osvaldo Moles's creations in his success:

> *Conheci o Moles no Correio Paulistano, na Rua Libero Badaró, no Correio Paulistano. Esse foi meu "graaande" amigo. Morreu coitado! Esse… esse cara não existiu outro igual. Nunca mais vai aparecer outro igual ao Osvaldo Moles. O cara é 100%! Criô tipos pra mim, criô… ele criô… Não, ele via em mim uma coisa pra ele, entendeu? Que era reci… recíproco. Então eu dizia uma coisa e ele achava graça, então ele fez pra mim Moisés, judeu. O Moisés Rabinovich, da rua José Pauzinho. Rua José Pauzinho (risos). Sabe como era a fala: "Senhora compra agora! Senhora dá… Custa cem merréis, senhora da 100 agora, o resto paga um pouco por mês, não tem importância". Judeuzinho que eu fazia. É! O professor de inglês. Richard Morris, a tradução. Se vê, eu já não lembro, faz tempo isso. (…): "Sabe a gente precisa viver para que isso, para que essas coisas que… vai lá, vai aqui, vai o que? Sabe precisemo é…" Aí vem o Charutinho, que foi o famoso, das Malocas, né? Charutinho criou muita coisa engraçada. Também do Osvaldo Moles. Tudo do Osvaldo Moles. Pensa que é meu não. Só criação minha. Charutinho dizia "dispois qui nóis vai, dispois qui nóis vorta", "Chora na rampa negrão", "aqui Gerarda", né? (hehe) "Chora na Rampa negrão, vem aqui, que que há?"*

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[10] When the judges presented the four songs selected for the festival, the audience began to create an uproar, asking for "Mulher, patrão e cachaça" to be selected. According to Celso Campos Jr. (Campos Jr. 2009, 426–34), the audience only calmed down a bit when the band Demônios da Garoa stopped at the theatre lobby on their way out and played the song, moving Adoniran Barbosa, who was there and got to see the recognition from the audience that he did not get from the jury at that time.

Essas coisas… um negrão, negrão mesmo que fazia. Negrão bom, sabe?
Isso foi nas Malocas. (Barbosa 1972)[11]

In 1950, when Osvaldo Moles left the Record Radio of São Paulo to work for a few years at PRH-9 Bandeirantes Radio, the radio station of Paulo Machado de Carvalho experienced some changes in the shows that made Adoniran Barbosa worry about his future at the radio station. For Celso de Campos Jr. (2009), Osvaldo Moles was essential to the success of Adoniran Barbosa while he was a comic interpreter. In his book, when describing the time when Moles left the broadcasting station, he quotes Blota Jr., who says Osvaldo Moles was Adoniran Barbosa's "father", according to laws of the radio.

> Osvaldo Moles' departure was a colossal detriment for Record Radio's bands. Yes, the station could still rely on the work of important producers such as Raul Duarte, Blota Jr., Armando Rosas, Octavio Mendes Staff, Thalma de Oliverra and Sonia Ribeiro, to name a few. However, Moles, more than all others, had the Midas touch. His audience successes were a perennial soothing to the ever-restless sales department. However, as Inês was dead,[12] what Paulo Machado de Carvalho and the limited company had to do was to command a rearrangement in the organization chart to replace the "millionaire creator of shows". Making changes here and there, and counting with a bit of luck, the damage could be minimized after all, the show had to go on.
>
> In contrast, Osvaldo Moles' departure was simply devastating for Adoniran Barbosa. He was his tutor, teacher, godfather, and mentor; whatever the term used to designate the producer in his relationship with the pupil, it is still not enough to portray the true scale of the importance of Moles in Adoniran's career as a comical interpreter. Perhaps an excerpt from a Blota Jr. text published in his Radio column in the *Folha da Noite* (Night Herald) is more significant in this sense. When talking about the difficulties that Adoniran Barbosa went through in his early times at Record Radio, Blota describes Moles as more than a teacher or godfather.
>
> Osvaldo Moles, who closes one eye when inspiration comes, thought Adoniran could be an artist. He closed one eye, and created Zé Conversa,

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[11] Translator's note: This text was left in its original form to preserve the style of speech of Adoniran, who spoke about his great friend with deep feelings and recognised his great contribution to his success by creating most of his characters and famous expressions. Among these characters, he mentioned Moisés Rabinovich, Richard Morris and Charutinho.
[12] Translator's note: "Inês was dead" is a reference to Inês de Castro (1320 or 1325–7 January 1355), a Spanish noblewoman who was the mistress and possible wife of future king Pedro I of Portugal, but who was executed by order of his father, King Afonso IV.

Pernafina, great characters. Adoniran's father is Osvaldo Moles. On his birth certificate, it is stated that Fernando Rubinato should be honoured by the law of God. However, the radio law should honour Osvaldo Moles.

Indeed, there is no way to get the fruitful producer out of the formula that made Adoniran a popular success on Record Radio. Now the formula had to change. Orphan of the brilliant texts of Moles, specially created for his glory, Adoniran knew the radio would become an unsafe port for his apotheosis sailboat. The interpreter would need to fly to new places, under the risk of going down again to the artistic ostracism—a hell he had repeatedly experienced early in his career. It was the kind of moment that called for a pact with the devil. Or with the demons. (Campos Jr. 2009, 220–21, our translation)

During the research, we catalogued 43 shows[13] created by Osvaldo Moles for Record Radio of São Paulo, 16 of these with the participation of Adoniran Barbosa, and we believe there are many others. The duo that has been called respectively the "millionaire creator of shows" and "millionaire creator of characters" by *Revista It* (It Magazine) (Campos Jr. 2009, 162, our translation), had great success on the radio, but, up to now, only Adoniran Barbosa remained in the popular memory. Additionally, he was the subject of numerous academic research papers about his work. We, however, have verified the importance of Osvaldo Moles in the career and work of the "Italian-Paulistano-peasant" samba composer, through this memoirist research.

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[13] As a database, we used: the digitised collection of Radio Magazine for the task, available in the Digital Newspaper section of Biblioteca Nacional (Brazilian National Library); the book *Adoniran: uma biografia* (Adoniran: a biography) (Campos Jr. 2009); and *Osvaldo Moles – o intelectual que falou com o povo* (Osvaldo Moles—the intellectual who spoke to the people) (Micheletti 2012).

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CHAPTER THIRTEEN

RADIO-THEATRE OR FILM:
FILM AS A CATEGORY OF RADIO DRAMA

JOANNA BACHURA-WOJTASIK

1. Introduction

In recent years, an increasing interest in the artistic forms of radio, including radio drama, has been observed (cf., among others, Bardijewska 2001; Crook 1999; Starkey 2014, 178–205); yet, I have not come across any work that attempts to compare radio drama with film. Radio theatre is always compared with stage drama—highlighting their similarities, but above all, their differences (cf. Limon 2003, 145–98)—which, in my opinion, is conditioned more by tradition than by actual artistic practice. A similar opinion is held by Waldemar Modestowicz, one of the most renowned directors of the Polish Radio Theatre, who admits that the name is connected with the tradition and history of radio drama; the Polish Radio Theatre arose in a time when films were silent, so no kinship was perceived between art radio (in this case, radio dramas) and film. Modestowicz adds that radio drama, like film, can be recorded either analogue or digitally, and so we cannot speak here of the ephemeral uniqueness of the stage play (cf. Bachura 2012, 355–57).

Radio drama is not theatre as we know it onstage;[1] it is, above all, a distinct form of art, created according to the rules and principles specific

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[1] In the context of radio drama from the interwar years, E. Pleszkun-Olejniczakowa wrote: "Looking for (…) analogies between radio drama and stage plays led, in fact, to a 'blind alley'. After all, not only can the microphone not transmit—for obvious reasons—the actor's appearance, the colours of his costume, the shapes, the colours, the set, the lighting, movement etc., etc., but it cannot even faultlessly transmit… sound. It emerged quite rapidly that mechanically transposing a performance from the theatre diminished and even distorted it; what's more: even a play 'performed' in front of the microphone (initially—how else—in theatrical

to the medium in which it arises. The fact that we can speak about the language of radio drama, as we do about film language, seems obvious. Elżbieta Pleszkun-Olejniczakowa correctly observes that radio dramas, as a separate art form, are performed "in the specific semiotic material of that specific medium, which cannot achieve its full artistry anywhere outside that medium" (Pleszkun-Olejniczakowa 2009, 271). The situation, though, is far more complex and requires a separate discussion. The limitations of this text will narrow down the field of activity, and I shall leave for other works any considerations on the topic of radio drama from a semiotic perspective (cf. Bachura 2012, 117–216).[2]

I would like to point out that the attempt I am making to transfer film nomenclature and the so-called filmic description and investigation of radio drama is an attempt resulting precisely from the lack of a theoretical and methodological paradigm for its analysis. I do realise that the direct transposition of film theory into a theory of art radio (radio drama) is not only impossible but also unjustified; hence, I shall attempt, resorting occasionally to certain simplifications, to propose an autonomous theory for a description of the theatre of imagination. Of course, this theory is based on and avails itself of theories of film, theatre and even literature, relying on experiments conditioned by the tradition and history of their development.

I detect a strong and justified link—despite the opinions of all previous researchers—precisely between radio drama and film. "The history of film is the history of forming its signs, the process of integrating its various elements, firstly in the silent period and then in the sound era," wrote Maryla Hopfinger (1974, 30). Radio drama certainly has not had the history of its development written; however, its immanent connection with the development of technological thinking and the formal solutions offered by, among other things, technology and the possibilities of the "acoustic

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costume) without the ability to use the 'acoustic kitchen' and without the familiarity and skill to acquire its secrets, was 'crippled'" (Pleszkun-Olejniczakowa 2000, 46–47). Cf.: Pleszkun-Olejniczakowa 2002, 426–31.

[2] Here, I merely acknowledge that the sign structure of radio drama is heterogeneous and variable; hence, classical semiotic methods based on structuralism, as with the supporting assumptions of the formalists, often fall down as a means of description and analysis. A grammar of radio drama cannot be formulated in a way that would be transferrable in the manner of the grammar of a natural language. Radio drama, unlike spoken language, does not possess double articulation, which means that an equivalent to the second level of articulation (the level of phonemes) cannot be found within it. In radio drama, even the smallest elements are meaning-bearing. In general, the radio drama sign is always deliberate and never arbitrary.

kitchen", links it closer (and probably always did) to film. It is worth remembering here the industrialised nature of radio production, as the use of technological means is beyond question and it is what, above all, decides the artistic value of the audio work. This is similar with film, as noted by Krzysztof Teodor Toeplitz in the second half of the 1970s: "For a writer, what paper he uses to write on it's essentially the same, whereas for the film-maker, the quality of the film used is of ultimate importance, since the quality of the film image depends on it, and as a result—the artistic effect of the film" (Toeplitz 1967, 40–41). The question of technology and its expressive abilities is therefore one of the main building blocks—alongside the actors, music and silence, among other factors—of the artistic language of radio drama. The most perfect form of a work of art and its fullest expression can only be achieved by the interaction of all its elements.

Why, then, do I consider that in the case of radio drama we are dealing more with a radio film than with theatre? The reason, as M. Hopfinger correctly wrote about film communication, is that "it has an indirect character, the creation of the text is separated spatially and temporally from its presentation to viewers. The high degree of institutionalisation in both, the creation of films and their presentation to the public, increases the indirectness of this communication. However, this institutionalisation does not eliminate varying interpretations of the completed work, and the mechanism of indirect communication encourages the assigning of different meanings to the same message by different audiences" (Hopfinger 1977, 146). By analogy, I shall relate this thesis to radio theatre.

2. The Building Blocks of Radio Drama

Before I begin to describe the "figurae" of radio drama language, I shall briefly present the building blocks of radio drama. Its smallest grammatical unit is the word. I perceive an analogy, based on the considerations of Yuri Lotman on the semiotics of film, between the film frame and the word in radio drama. Lotman wrote: "The frame acquires the freedom equivalent to a word: it can be separated out, combined with other frames—not on a natural basis, but by significance of context and juxtaposition, be used metaphorically or metonymically" (Lotman 1983, 70). This analogy is not accidental; the distinctive feature of the elementary structural units is their functional relation to the entirety of the work, whether that is a film or a radio drama. One of the basic functions of the frame in a film and the word in a radio drama, therefore, is that they possess meaning (cf. Lotman 1983, 75). Lotman also refers to units

smaller than the frame, such as details within the frame. In some cases, the elements from which words are built, and which are not arbitrary, can be easily identified as well, although, in my opinion, it is difficult to speak of arbitrariness in any artistic text.[3] It is worth recalling here the radio drama *Krapp's Last Tape*, based on the play by Samuel Beckett, directed by Janusz Kukuła in the Polish Radio Theatre. The radio drama made use of a so-called acoustic trick, in which the actor read first the vowels of the title and then the consonants. Thanks to editing, the recording acquired an extraordinarily deep and mysterious sounding voice; each letter began to function as an individual unit.

The next grammatical unit is the radio shot (i.e., the radio drama scene). In accordance with Jerzy Płażewski's explanation, the film shot is the smallest dynamic unit; it is the length of film found between the two nearest editing joints. The scene, meanwhile, is defined as a section of a film composed of several shots or more with spatial and temporal unity (cf. Płażewski 2008, 12); however, the specifics of a message devoid of vision make impossible, in my opinion, the distinction between shot and scene. Only its maker can make the distinction, as only he or she knows where the edit was made. The listener cannot hear the join; therefore, I define the scene in a radio drama as a fragment of text contained between clearly distinct fragments and typified by spatial and temporal unity. Radio dramas are not divided into acts but rather scenes/sequences of scenes, which clearly suggests their similarity to film and, likewise, its distinctness from stage drama.

The third longest grammatical unit is the sequence (i.e., the radio drama). In connection with the rules that govern radio drama (i.e., the not-extended action, limited number of characters, its single or eventual binary narrative), a sequence in film is made of several scenes that display unity of action (spatial and temporal unity are not essential) (cf. Płażewski 2008, 12). In radio drama, there is frequently a compositional unity completed by the makers, namely the radio drama itself; hence, the sequence, in the majority of radio dramas, is identical to the concept of radio theatre.

3. The "Figurae" of the Language of Radio Drama

Through the "figurae" of the language of radio drama I understand meaning-bearing units that take on semantic value in a specific context. The rules of connecting individual signs into audio and sequential

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[3] The smallest unit of spoken language is abstract. The smallest unit of film language is concrete (Płażewski 2008, 22).

"images", in line with the norms and principles of radio drama language, are part of the syntactic order;[4] hence, meanings are created on the syntactic level. The specific rules which govern the construction of a given radio text denote the treating of the language of radio drama as a specific system. The beginning of the language of radio drama is rightly identified as the moment when radio producers began to become aware of the technical possibilities of combining recordings not necessarily in a direct sequence and the possibility offered by the so-called "acoustic kitchen" and a musical soundtrack (cf. Arijon 2008, 16). A well-made radio drama is not the result of constant experimentation,[5] though this is valuable in radio; instead it is the result of professional experience and knowledge, as well as familiarity with the technology that, apart from transmitting the content, expresses and affects the emotions of listeners at the same time.

The aim of describing the "figurae" of the language of radio drama is to present the specific solutions of this art form, which allows artists to deal with the problems of visual narrations. The means of expression are one of the most important issues in the art of radio drama. They determine the stylistics of the radio drama language. They are an element of that language, and hence, co-create the content. In the broad repertoire of means of expression lie aesthetic possibilities. I am working with the assumption that the awareness and knowledge of technological solutions helps us to understand their varied aesthetic applications. In this text, I shall be exploring the significance level of acoustic planes and editing.[6]

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[4] On account of the scope of this article, I shall only explore selected questions concerning the syntactic order of art radio. I shall not, however, discuss the issue of the semantic (intratextual semanticity) or pragmatic field (extratextual semanticity). The idea of the close kinship between film and radio drama relates to this on a structural level.

[5] In terms of experiments, particular attention should be paid to the Polish Radio Experimental Studio, which was one of the first of its type in the world. In recent times, it has presented the radio work of Eugeniusz Rudnik, issued on five CDs with full liner notes. As early as the 1960s, and regarding the experimental studio, Zbigniew Kopalko stated that "the experimental studio needs to exist. And the tasks that faces are enormous. Testing the old against the new, balancing proportions, sound correction, preparing music as the scenography of the radio drama, confronting the latest theories of art with the possibilities of the microphone, constantly seeking inspiration in numerous works in various forms of art, penetrating world literature and, perhaps most importantly, creating original works on two levels: script and production" (Kopalko 1966, 48).

[6] M. Kaziów (1973, 121–25) wrote about the meaning-bearing elements in artistic texts.

4. Acoustic Planes

Acoustic planes clearly build space in radio drama—space which, despite being one-dimensional,[7] feels three-dimensional. The illusion of a three-dimensional space in the imaginary world of a radio drama is created through various perspectives applied to the work. The acoustic background creates spatial perspective by placing sounds on different planes (cf. Kaziów 1973, 121). Perspective is achieved through a variety of effects. Michał Kaziów listed the following acoustic effects, among others: "reverb, creating the illusion of an enclosed space; the hubbub coming suddenly in through a window onto a street, creating the impression that the action takes place in a room; echo—in a forest or the intensified voice of a speaker in a large square, which gives the impression of the action taking place outside" (Kaziów 1973, 124). The radio play *Wieczność pióra* (The Eternal Pen),[8] written by Artur Daniel Liskowacki and directed by Sylwester Woroniecki, is an excellent example of radio playing with planes, locations and characters. In this piece, time and the way it is manipulated forces reflection on the story, experience, awareness and identity. The fountain pen found in the ground takes the heroes traveling in time until they arrive in Byzantium. Moments later they continue the tale in Nazi Germany and post-war Poland, referring as well to the present time and Szczecin. All the voices and all kinds of sounds come closer and recede, informing the listener of the changing space and landscape in which the action occurs. They appear, depending on the space, with reverb, echo or "filtered". From this, we can distinguish three main planes on the radio, and the choice of plane for a given scene is, of course, dependent on the function it plays: "big voice", a voice "from the deep" or a "filtered" voice.

The first plane is the foreground, the loudest and most audible, the so-called "big voice". Kaziów compares this closeness to the microphone to the film close-up (cf. Kaziów 1973, 123). This "big voice" is a part, along with other aural elements, of every radio drama, so it is not hard to identify. In the multi-award winning radio drama *Gdzie jest ten tani*

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[7] "Apperception of the world presented in radio drama takes place via the microphone, which captures all the sounds made from various directions and reduces them to a single dimension" (Kaziów 1973, 123).
[8] Script, Artur Daniel Liskowacki; adaptation, Sylwester Woroniecki; music, S. Woroniecki; sound production, Anna Waraczewska, assistant—Wawrzyniec Szwaja. Recorded 2006.

kupiec? (Where's that Cheap Trader?),[9] written by Alicja Bykowska-Salczyńska and directed by W. Modestowicz, the family story of several generations living in an old tenement building in the Zatorze district of Olsztyn is told by the old, ex-German radio—the narrator of this radio drama. The magical voice from the radio comments on the complicated events taking place in Warmia and the people living there (caught up in historical events and their common human fates) from the pre-war years to the present day. The radio evokes memories while the individual characters speak,—trying to recall their personal ups and downs for a better understanding of a challenging reality.

The voices we hear more faintly, "from the deep", are in the second plane. They often are accompanied by an echo or reverb; they form a kind of background for the voices and sounds that take place in the foreground (cf. Kaziów 1973, 124–25).

The third plane consists of the so-called "filtered voices", indicating another place and often another time. They imitate voices heard from a radio or television set, a telephone receiver or other recordings, such as an earlier interview with the main character of the radio play, played back in the drama as an element of the story. All these voices typically obey the laws of deformation, and their power as means of expression is huge (cf. Kaziów 1973, 125). The "talking" radio is one of the elements of the play *Okno* (Window)[10] by Anna Mentlewicz. In this radio drama, we hear fragments of a fictional radio programme, *Window of Life*, about the so-called "window of life" that functions in the Kraków Archdiocese. The radio interview with a nun introduces the listener to the commendable idea behind the window, a place where mothers can leave their newborn babies that they have decided not to raise.

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[9] This radio drama won the Grand Prix Festiwalu Teatru Polskiego Radia i Teatru Telewizji Polskiej "Dwa Teatry"—Sopot 2006. The Grand Prix went to the makers of the play: script Alicja Bykowska-Salczyńska; direction Waldemar Modestowicz; sound production Andrzej Brzoska; music Małgorzata Małaszko. Other awards won by the play include: acting award for a female role for Zofia Saretok in the role of Babka Gizela; male actor award for Mariusz Benoit in the role of the Radio, performing the function of Narrator; acting award for a supporting role for Marek Obertyn in the role of Voice I. The radio drama also represented Polish radio at the international PRIX ITALIA competition.

[10] Script, Anna Mentlewicz; director, W. Modstowicz; music, Renata Baszun; sound production, Andrzej Brzoska. Radio drama recorded in 2009.

5. Mise-En-Scene and Montage

In film, changing the framing—from the establishing shot to the tight close-up (detail), through the numerous intermediate stages—constitutes the basis of mise-en-scene.[11] In a radio play, the number of planes and their differentiation are smaller than in film, but the assumptions of the staging and scenography are based on evoking the same emotions in the listeners. In radio, we can compare the change of planes—metaphorically speaking—to long shots, providing much greater flow and depth to the image than through editing (cf. Toeplitz 1967, 157; Przylipiak 1994, 49). In radio drama, we are dealing in the majority of cases with editing, more rarely with the radio equivalent of "long shots". In-camera editing, commonly used in silent film, involved stopping the camera in each plane and restarting it in another location. Meanwhile, the other style of mise-en-scene involves changing planes without stopping the camera (movement taking place within the frame), which definitely creates a greater flow of images. In radio drama, which by its very nature has no image, working purely with sound without the necessity of synchronising it with a picture demands a different kind of activity and another way of manipulating the sound. The effect a filmmaker can achieve purely by using long shots is achieved by a radio drama producer through cutting. Digital technology makes it possible to stop a recording at any point and to restart it at the moment that interests us. It is worth stating that radio drama editing is the penultimate stage in the work of the director and sound engineer on a given cultural text, and it is not only a technical operation but also, to a large degree, an artistic one. In technical terms, the activity does not seem too complicated since it only involves splicing together fragments of sound. In reality, however, it has its own creative character. Only through montage does radio theatre achieve its ultimate artistic form, since the decisive changes in the recorded material take place here.

Montage can be described as the creative process of organising material (Dąbal and Andrzejew 2005, 111). This indicates not the technical nature of the operation but the role it plays in the overall composition. J. Lotman states that "montage (…) constitutes merely a detailed instance of one of the most universal rules of creating artistic significance—juxtaposition (contrast and integration) of various elements. An artistic sequence—a result of the structural elements in art—is constructed differently to an unartistic structural sequence" (Lotman 1983,

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[11] Alicja Helman drew attention to this concept of editing in handbooks for film operators: "The tendency of the eye to jump from object to object became the psychological source of editing technique" (1981, 97).

108). This means that the qualities of a text constructed based on the rules of a given language, as well as its aesthetic influence, as J. Lotman goes on to explain, "should always retain an element of surprise" (Lotman 1983, 110). This planned "unpredictability" imbues a text with artistic information (Lotman 1983, 121). Sergei Eisenstein wrote in a similar vein: "The juxtaposition of two shots is similar not to their sum, but rather to their mathematical product. Unlike in addition, they are similar to their product, which is a result of their qualitative juxtaposition (dimension, or let's call it, degree) they always differ from each individual element used in the association" (Eisenstein 1959, 419). Every montage leads to the creation of something entirely new. In between the scenes edited together exists not merely a mutual completion; rather, we should speak of a kind of conflict, which enables the creation of new aesthetic qualities and artistic values. Montage gives elements that are seemingly insignificant, or that have a different meaning if isolated, a whole new shade of meaning, a new interpretational context. It adds values to all components of a work (Płażewski 2008, 177).

Despite the considerations above, we cannot forget about the technical origins of the operation, of course, while retaining the awareness that this is an unusually important means of expression and emotional influence. Montage is a device that, as J. Płażewski observes, has few equivalents in other areas of art (cf. Płażewski 2008, 153). It is undoubtedly associated with technical arts, such as film or radio drama. In defining montage from the technical side, it is simply the art of splicing at least two fragments of sound recorded at separate times. Thanks to it, sound effects can be added and, above all, we can effortlessly move through space and time without affecting its reception. Technically correct montage, ordering and combining extant material, involves editing scenes in such a way that the narrative flow is not broken. Montage is not the splicing together of accidental fragments; rather, is a considered process guided by artistic intent and deeper sense. For radio drama, the montage of sound (sound to sound) or the counterpoint of speech and silence are typical. The opposition of sound and silence forms the basis for the construction of the radio play *Drugi pokój* (The Other Room).[12] This extraordinarily radiophonic idea of counterpointing sound and "non-sound" constitutes an ideal *exemplum*, reinforcing the idea that semantic value lies not only in the word but also in the absence of any sound—"non-sound" as we might put it.

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[12] Script, Zbigniew Herbert; director, Waldemar Modestowicz; sound production, Ewa Szałkowska; music, M. Kazan and M. Mac. The radio drama premiered on 4 April 1993.

Pudovkin stated, as J. Płażewski writes, that "there are absolutely no differences between editing pieces of tape with images on it and editing tapes with sound on them" (Płażewski 2008, 205). There is a slight exaggeration here, if only in the way that the tempo of editing visual and aural scenes cannot be identical (as the perception of the eye and ear are different). Sound editing, however, can copy certain types and forms of visual montage. These types and forms will be the focus of my further reflections.

There are three types of montage in film: technical, dramaturgical and associative (cf. Płażewski 2008, 175–78). In radio drama, we can also find three types of task carried out by the editor. The figure below illustrates the types and forms of montage I have identified.[13] Dramaturgical montage enriches the sound material; it provides the story of the radio drama with the appropriate construction and composition. The compositional dramaturgy, to a large degree, determines whether the radio drama is attractive to listeners or not. Due to the fact that the dramaturgical tasks faced by a radio play are among the most important ones, I shall devote my attention to the dramaturgy of the radio drama and, more precisely, to parallel and synchronous montage, which I shall illustrate with selected examples from radio dramas.

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[13] This scheme does not include technical montage, because the task faced by technical montage in radio drama depends primarily on ordering the recorded material while retaining high quality of reception. A well-edited radio drama will not cause confusion and disorientation in the listener's mind. The work of the director and sound producer demands great precision and the making of error-free decisions so that the listener receives the illusion of continuity of action. This kind of editing gives the sound material the appropriate rhythm and narrative flow; technical montage, unlike the other two kinds, does not have its own and specific editing forms.
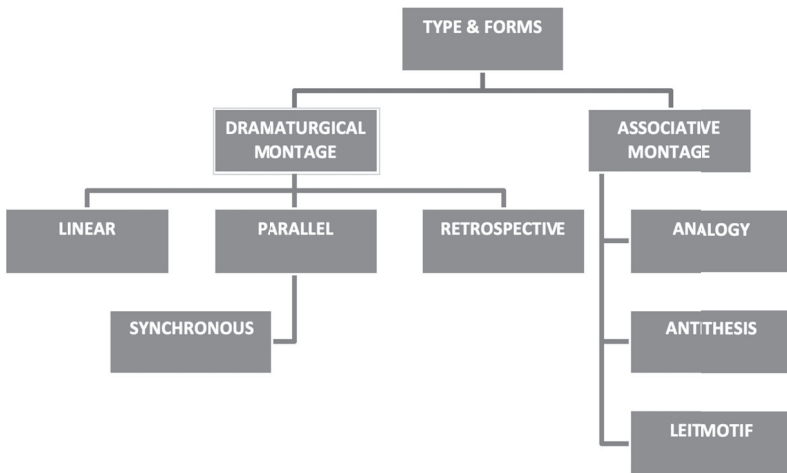
Fig. 1-7: Types and forms of radio drama montage (Source: Original concept)

6. Parallel and Synchronous Montage

This form of montage creates a new impression in the listener from the juxtaposition of two strands. Synchronous montage is a particular variety of parallel montage. What is the difference between them? Parallel montage refers to two strands that do not interconnect. Synchronous montage refers to two strands which interconnect and which are played out simultaneously (cf. Płażewski 2008, 193–96). Particular attention should be paid to the synchronous montage in the TOK FM radio play *Dotyk* (Touch),[14] which is able to develop two strands that intertwine into the radio drama's story. The listener, following the action, remains aware of what is happening in two places at the same time. While a son tells his father that he is homosexual; a wife learns from her husband that he betrayed her with another man. These are probably the most important confessions between the two most significant others.

[14] Script, Marek Modzelewski; adaptation and direction, Redbad Klijnstra; sound production, Andrzej Połchowski; music, Jan Duszyński. The play premiered in 2009.

The radio drama *DNA*,[15] written by Tomasz Maciej Trojanowski and directed by W. Modestowicz, raises the eternal problems of life and death. The intertwining sound planes of the two main characters (each returns twice) combine to form a theatre of the imagination. The father, a seriously ill alcoholic, dies in front of his wife and son, but before he passes away he experiences an encounter with a woman—the phenomenal actress Danuta Stenka—embodying Death. The death of the man and the son's confession constitute the events that take place in reality; the metaphysical meeting with Death provides the second strand in the play.

7. Retrospective Montage

Retrospective montage connects "scenes played out in the present with an evocation of the past" (Płażewski 2008, 196). This is a form of montage accomplished well in radio, encouraging listeners to delve deep into the main character's psyche, to discover the motivation behind his actions. The makers of radio dramas often utilise this form of montage, achieving an extraordinary aesthetic quality. The radio drama *Room with a view on the Poland-Jaruzelski war*,[16] written by Feliks Netz and directed by W. Modestowicz, is an excellent example of the use of retrospection. The lead character in the drama is Kinga Naleźniok, a resident of Katowice and widow of a miner killed during the pacification of the Wujek coalmine. Three temporal planes intertwine in this play, enabling the connection of the past with the present. At the same time, the work acquires the nature of a testimony; 25 years after those tragic events, the radio drama sounded like an ominous yet necessary memento, bringing the killed miners back to our minds and hearts. The first temporal plane is the here-and-now—in Kinga's flat, a wake is being held, following her tragic death. A woman is run over by a car and dies. The mother's death brings her two adult children together: her son Darek, still living in Katowice (he is unemployed), and her daughter, Żaneta, who lives in Ireland. The Old Man, a neighbour of

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[15] Script, Tomasz Maciej Trojanowski; director, W. Modestowicz; music, Małgorzata Małaszko; sound production, Tomasz Perkowski. The play was recorded in 2007.

[16] The radio drama was prepared by Radio Katowice for the 25th anniversary of the pacification of the Wujek coalmine and the introduction of martial law. It is an outstanding work of radio and received several awards at the Festiwal Dwa Teatry—Sopot 2007 as well as reaching the final of the competition for the most prestigious award in radio (the Oscars of radio), the PRIX ITALIA.
Script, Feliks Netz; director, W. Modestowicz; production, Jacek Kurkowski; music, Jan "Kyks" Skrzek.

Kinga's from the distant past, is also a guest at the event. They all lived in Ulica Kopalniana 1, in a so-called "familok" (a kind of communal housing for miners), on a mining estate. The Old Man, alongside Kinga, is a leading character in the drama's second temporal plane: 10 years after the tragedy at the Wujek coalmine, they meet by her husband's grave. Then, Kinga, in a shaking, emotional voice—yet also seemingly resigned to her fate in Poland—relates, with self-awareness, the tragic events to the Old Man. As she tells him about them, her voice displays fear, but also great courage and indomitability. The centre of events during the strike and occupation forms the third plane. A large part of the radio drama (more specifically, this particular temporal plane) was recorded in natural surroundings, either in a tenement building or outside in a firing range. In a private email to E. Pleszkun-Olejniczakowa, Feliks Netz wrote: "The director had the brilliant idea to use in the drama pupils from a police school located at the same place where officers of the ZOMO [Motorized Reserves of the Citizens' Militia] were churned out during the Polish People's Republic" (Netz 2008).

While discussing this radio drama, it is worth mentioning the manner in which it was recorded—a method that the director himself described as filmic. "I thought I'd make the radio drama using a film method", W. Modestowicz said. "Real locations and spaces can make actors feel more natural in the situation, so their acting is dynamic, unlike the static acting that would come out of a studio. I thought, it should be a real tenement like in Katowice—so we got a tenement, that through the window had a real park, like in Katowice, and outside there had to be a mine—and there was. The park ought to be a park—so we went to a park. The actors really did perform differently, as if there really was a camera there and there were no conventions. They gave 150 percent! It was a good idea—the director concluded—and the acoustics were simply impossible to fake" (Modestowicz 2013).

Montage made the radio drama an independent artistic form of expression. This independence would not have arisen if not for the fact that radio possessed the ability to add recorded sound effects (Kopalko 1966, 7). As early as in the two interwar decades, it was written: "The radio drama, based 'purely' on the word, is battling another form, with the *edited* radio drama, using sounds beyond the word" (Pleszkun-Olejniczakowa 2000, 35, italics in original).

8. Conclusions

One of the fundamental goals of this article was to show that certain strategies and techniques, which are important for film, are also justified in the description of artistic audio texts. The aural reality of the radio drama, which demands a high level of perceptual engagement in the reality of the radio drama, is characterised by a complexity and heterogeneity that is difficult to describe within a "non-radio" semiotic system. I think, however, that drawing attention to the issue of montage makes it possible to identify elements of the construction of the radio phonosphere, as well as the principles of connecting the building blocks into a meaning-bearing whole. Radio drama clearly shows its links with literature on the one side (through the use of literary linguistic material) and with film as a technology-based art from on the other. As in film, none of the codes present—word, music, silence, etc.—is independent on its own. Each only has meaning in the context of the structure of the whole, but it also retains its autonomy, possessing its own semiotics and poetics.

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CHAPTER FOURTEEN

BUSINESS MODEL AND CONTENT INNOVATION IN THE SPANISH GENERALIST RADIO CHANNELS

MARÍA DEL PILAR MARTÍNEZ-COSTA, ELSA MORENO AND AVELINO AMOEDO

1. Introduction

The technological environment of radio has undergone a radical transformation over the last two decades. It is evident that 20 years after the emergence of the first Spanish cybermedia the digitisation of production techniques and distribution processes have affected the ways in which audiences are engaged and radio contents are commercialised. Such changes have come more swiftly as the Internet became established as a content distribution channel and cybermedia consolidated their role as such. As with other radio models and formats, generalist radio stations in Spain have set up their own websites as a means of distributing their products: audio contents are broadcast on-air in the traditional way and also distributed through a variety of digital platforms.

Despite the technological progress, however, generalist radio stations in Spain continue to produce and broadcast programmes based on formats that were designed for traditional on-air broadcasting more than 30 years ago.

At the same time, while audiences continue to follow traditional on-air radio programming (23,925,000 daily listeners in Spain as a whole, of whom 11,349,000 listen to generalist radio stations, according to the *Estudio General de Medios* (General Media Survey) for October 2014–May 2015), part of the radio listenership now evinces listening habits and modes related to online digital platforms, applications and devices.

The 2015 Digital News Report notes, for instance, that an exclusively digital consumption of media now more-or-less matches the number of

those accessing the cybermedia associated with traditional audiovisual networks in Spain: 48% of those surveyed stated that they had accessed the cybermedia platforms of traditional media outlets, while 46% only accessed digital media. In particular, there has been a steady increase in the number of consumers accessing news via cybermedia and using other sources such as social networks by means of a range of digital devices (Digital News Report 2015, 31, 46). This shift is significant because the news, as an essential component of traditional generalist radio content, is also listened to via cybermedia and social networks.

Meanwhile, the Spanish radio sector is immersed in a complex set of changing circumstances shaped by an increasingly competitive environment that includes traditional media, cybermedia and new digital brands. Some of these circumstances are: decreasing investment in radio advertising; introduction of new production roles and routines in newsrooms; employment instability among staff; specific professionals from successful shows departing from one network or station to another; changes in the management of the radio station; proliferation of pirate radio stations throughout the market; ongoing success of social networks in the field of communication; and continuous technological development of digital platforms, channels and applications.

Given this context, the radio sector must be open to implementing improvements to such conditions. In fact, technology facilitates: (1) innovation in production and distribution processes, (2) promotion of competent professional practice and (3) rollout of communication processes across the current digital landscape.

This paper analyses the contents and services innovation processes implemented by the most important generalist radio channels in Spain (the commercial stations SER, COPE and Onda Cero, and the public service broadcaster Radio Nacional de España).

2. Methodology

In line with the traditional typology of innovation processes described by Schumpeter (as well as recent studies about media innovations), the authors have studied the innovations carried out by these Spanish radio networks through content analysis and in-depth discussion, conducting a series of semi-structured interviews with executives at the main radio stations involved.

For the purposes of this study, the authors have used a methodological tool designed by the project researchers (Carvajal et al. 2015). Their aim

was to develop a complete database that would also be sufficiently flexible to reflect the actual activity of radio as a medium.

The tool comprises a database in which the authors have compiled the innovations made by media outlets (in this case, the main news-information radio stations in Spain) in both qualitative and quantitative terms.

This paper presents the results obtained after applying this research tool, which required the random sampling of the Spanish generalist radio stations' websites from April to September 2014, in order to look for innovations in any of the following areas: (1) products and services; (2) production or distribution processes for such products or services; (3) changes in the organisation of the company and in the newsroom and production teams (in newsrooms, internal operations, management styles, etc.); and (4) commercialisation of products or services.

Each innovation was registered in one of the database sections, so there is a record corresponding to each innovation. At the same time, each section of the database is composed of a set of questions designed to analyse the innovation according to parameters established in relation to the type of innovation involved.

A preliminary question regarding each innovation determined whether or not it was based on a technological development.

In light of this classification of data, the next step for researchers was to assess the degree of innovation involved. Storsul and Krumsvik (2013) outline two possible levels: incremental and radical. If the innovation leads to a dramatic change in the product or market, it may be described as radical; for instance, the creation of a product for a new device. In contrast, if the type of change is not absolute, such innovation may be regarded as incremental; for example, an improvement which facilitates product use or distribution, which broadens or improves interaction with the user, or which enables the multiplatform distribution of contents that have already been broadcast via traditional media.

The database is therefore made up of two questionnaires completed by the three researchers who have analysed the radio stations included in this study: a main questionnaire which analyses each innovation registered and a secondary questionnaire in which the programmers identify the media company that manages the media outlet analysed. Each radio station was assigned a code, and each innovation was given a number associated with the code. This way, the primary questionnaire included an independent description of each innovation detected.

A further area of analysis of this paper is to discern whether the innovation is the solution to a given problem or an improvement for a

product, service or production/distribution process, as well as determining whether it affects the company structure or the commercialisation of the product or service. Depending on the area where the innovation was detected, a detailed description of each innovation registered for the main generalist radio stations in Spain is given in relation to the four sections of the database.

It should be noted, however, that although the tool is a useful guide for the purposes of detecting and describing innovations, each innovation has also been confirmed through in-depth interviews with managers involved in the digital strategy of their respective organisations.[1] These managers are as follows: Carlos Relloso, Director of Digital Development, PRISA Radio; Javier Visiers, Director of Programming, Cadena COPE; Francisco Sierra, Content Manager at Atresmedia Digital group; Mónica Muñoz, Content Manager, radio websites at Atresmedia Digital group; and Alberto Fernández, Director of Multimedia Contents at rtve.es.

3. Innovation in the Generalist Radio Sector in Spain

Having applied the methodology set out above to the sample selected, a total of 24 innovations were registered: 4 at cadenaser.com, 7 at cope.es, 7 at ondacero.es, and 6 at rtve.es/radio/ and rtve.es/radio/radio5/.

The innovations were both technology- (46%) and non-technology based (54%).

Innovation base
■ Technological

54%
(13)   46%
         (11)
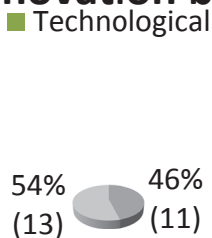
Fig. 0-1: Innovation base

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[1] The interviews with personnel at PRISA Radio (Madrid, 30 October 2014), COPE (Madrid, 1 October 2015) and Atresmedia Digital (Madrid, 4 November 2014) were carried out by Elsa Moreno (University of Navarra). The interview with the executive at rtve.es (Madrid, 3 October 2014) was carried out by Félix Arias (Universidad Miguel Hernández).

Out of the stations analysed, ondacero.es is the one that has implemented the most changes of a technological nature (5) followed by rtve.es/radio/ and rtve.es/radio/radio5/ (3). Cope.es and cadenaser.com have primarily innovated in non-technological ways, with 5 and 3 innovations, respectively.
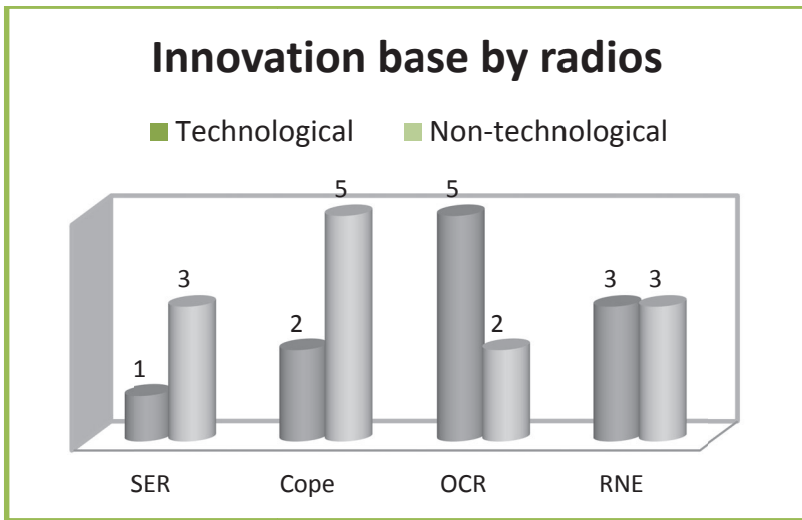
Fig. 1-2: Innovation base by radios

In regards to the degree of innovation involved, most (20) are instances of incremental change (83%) designed to improve and adapt contents and the distribution of material originally produced for traditional on-air broadcast.

Innovation degree

Radical
17% (4)

Incremen
tal
83% (20)
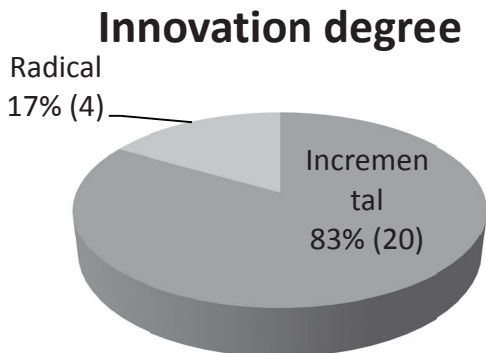
Fig. 1-3: Innovation degree

This trend is reflected on a station-by-station basis: the radical innovations detected (4 in total) were implemented at cadenaser.com (1), cope.es (2) and ondacero.es (1).

Innovation degree by radios

■ Radical   ■ Incremental

	SER	COPE	OCR	RNE
Radical	1	2	1	0
Incremental	4	5	6	6
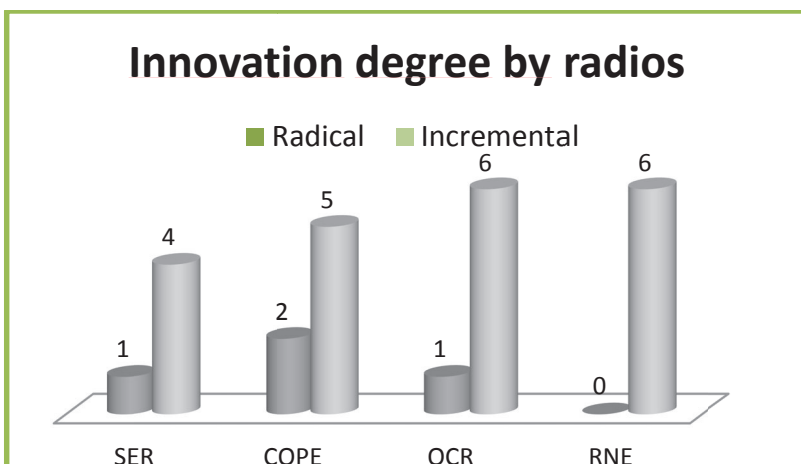
Fig. 1-4: Innovation degree by radios

In all 24 cases, the basic objective of each innovation was related to either the production/distribution process (14) or to a product/service (9).

No innovations relating to changes in the organisational structure were registered; most of those changes were implemented prior to the period of study. Only one innovation relating to commercialisation was detected.

Object of the innovation

Commercialisation
4% (1)

Product or services
38% (9)

Production or distribution processes
58% (14)
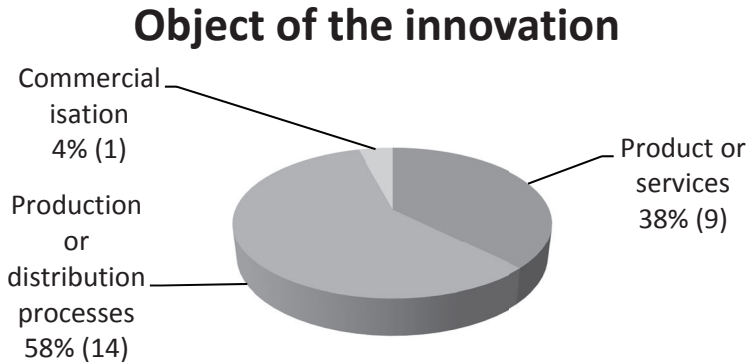
Fig. 1-5: Object of the innovation

The type of innovation, however, varied from one radio station to another. A total of 86% of the changes introduced at ondacero.es were related to production and distribution processes, whereas innovations in products or services were more prevalent at cadenaser.com (75%), cope.es (57%) and rtve.es/radio (83%).
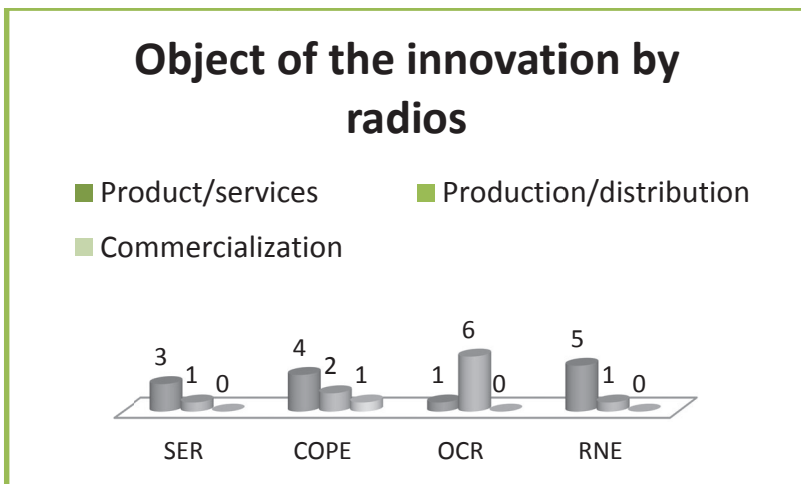
Fig. 14-6: Object of the innovation by radios

The main strategic objectives were to improve on current market penetration (16 cases) or to develop a new product for the current market (7 cases). Only one case aimed at product or market diversification, while none of the innovations registered had market development as their goal. The conclusion to be drawn from the results presented here to date is that innovations are not being undertaken to launch new products or to expand the market as such; rather, the primary purpose is to reposition existing products as effectively as possible on the new media platforms.
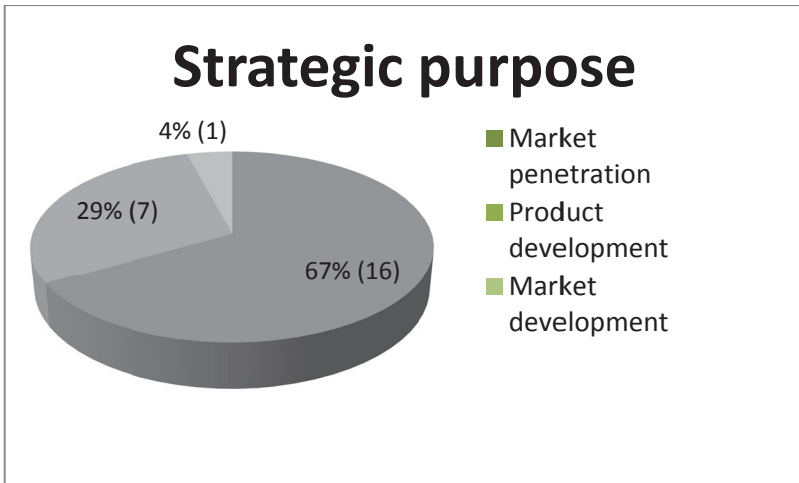
Fig. 1-7: Strategic purpose

This trend is reflected across the various radio stations: the main goal is to enhance penetration in the current market using an existing product.
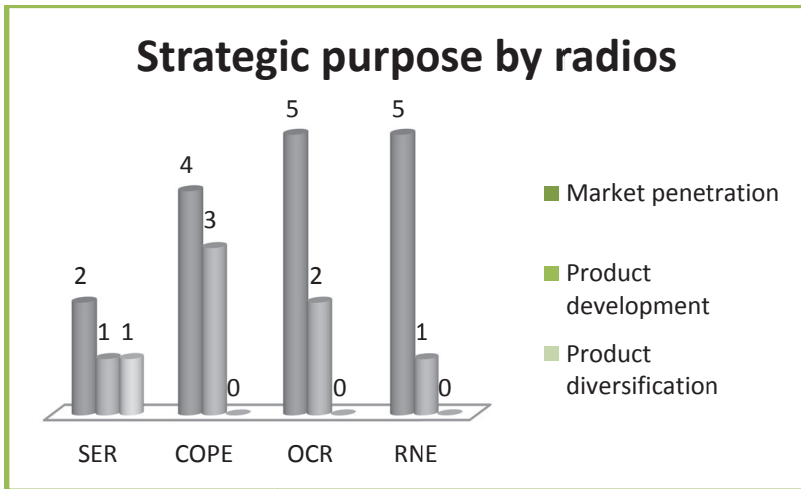
Fig. 1-8: Strategic purpose by radios

Summarised descriptions of the innovations implemented are outlined in Table 14-1 below:

Table 1-1: Innovations by radio station

cadenaser.com	cope.es	ondacero.es	rtve.es/radio
New app for mobiles and tablets	Website redesign	Podcast service	Podcast service
Web-exclusive contents	New app for mobiles and tablets	Podcast availability on Twitter	Podcast availability on Twitter
Increase in audio files, segments and sections on website and social networks	Web-exclusive contents	Promotion of RSS service	New app for mobiles and tablets
Interactive reports	Development of contents service	New app for mobiles and tablets	Content labels and catalogue
	News and service content labels	Google+ presence	Content presentation
	Selection of dynamic news-stories	Content-aggregation from local outlets	Content-aggregation from local outlets locales
	Content-aggregation from local outlets	Web-exclusive contents	

4. The Idea of Innovation in Organisational Culture

Once the innovations were identified and described, the results were read against the content of the interviews conducted with radio executives in charge of the digital content development of each station. The goal was to corroborate the information obtained and to trace the business culture that underlies such innovations.

In general, radio stations tended to regard technology-based innovations as the most significant ones, enhancing the presentation and distribution of traditional radio contents and facilitating product mobility and audience interaction. Such technological changes, though, which are normally of a radical nature, are only a starting point for the implementation of further transformations in products or production processes, as well as in the

structure of the radio organisation itself. Only ondacero.es could point to innovative actions designed to commercialise its existing product range.

As noted in the previous section, the innovation processes developed at cadenaser.com had the purpose of adapting to available mobile channels, interacting more effectively with the audience and generating greater profit from the existing product. To this end, the innovations detected during the period of research were designed to improve user experience, facilitate access to contents, expand interaction with the audience and adapt to new media channels. It should also be noted, however, that each of these specific innovative actions implied a change in organisational culture.

According to Carlos Relloso, Director of Digital Development at PRISA Radio, the radio and journalism sectors in general are "an ongoing act of innovation", averring that, "innovation stems from an attitude".

Those in charge at cope.es also held that technology-based innovations were a prelude to a wider-ranging digital change that aimed to strengthen the station's brand identity and broaden its appeal to new audiences. Javier Visiers, Director of Programming and Digital Affairs at Grupo COPE, cited five innovations in particular—the same ones identified in this study: a new website design, which is due to be updated again in 2016; the development of audiovisual, graphic and interactive features; design and follow-up on social network strategy; mobile distribution and traffic; and the use of data measurement and analysis tools in relation to the activity across all media platforms.

Visiers acknowledged that all the innovations undertaken draw on the traditional on-air radio contents, which remain the network's main product. The goal is multiple distribution, "to reach more audiences via new languages and new mechanisms, new modes of distribution, and thus strengthen brand identity," using the potential of each new channel to provide a sense of modernity and novelty through multiple narratives.

According to Mónica Muñoz García, Content Manager at Atresmedia Digital, the main innovation introduced at this organisation, which has an impact on ondacero.es, is the Atresplayer, a platform that enables access to all live broadcasts, downloads of complete programmes, and select live access to programmes which are broadcasted by the generalist network. Atresmedia has also built up its presence across social media—YouTube, Facebook and Twitter—because "they have changed the way we relate to the listener and distribute our contents, making the latter more viral".

The Director of Contents at Atresmedia Digital, Francisco Sierra Hernando, also highlighted the app Atresconecta, a "second window application" for the network's radio and television products, which is

"present and having an impact on social networks". Muñoz García noted that the app involves subject-based services that allow users to follow special events: for instance, the football World Cup, presented as "Mundial Onda Cero".

Alberto Fernández, Director of Multimedia Contents at rtve.es, stated that RTVE has always been "an ambassador and pioneer of innovation" in Spain. According to Fernández, the greatest challenge facing the sector is the design of traffic distribution strategies in order to reach different audiences, as well as the incorporation of user-generated content from social networks into live broadcasts. Designing a content distribution strategy for social networks also involves developing a semantic and labelling system, and a commitment to producing content especially for distribution via new media platforms.

Although the established professional practices are quite fixed and there is considerable resistance to change at RTVE, the Department of Multimedia Contents aims to ensure that the multimedia and interactive development undertaken initially in the network's website design may be transferable to "the production, script and content development processes for on-air programs and live broadcasts".

It may therefore be concluded that the innovations detected using the research's methodology generally reflect the changes outlined by the radio network's executives interviewed.

5. Production Processes, Professional Routines and Profiles

Most of the production processes at the cybermedia explored here entail the standard newsroom structures and organisation of traditional on-air radio outlets. The main production objective is shaped by traditional on-air radio programming, its established work timeframes and routines, and the professional profiles defined over the last number of years at generalist radio stations in Spain.

The convergence processes, prompted by the need for radio networks to create synergies between on-air broadcasting and online activity, has promoted changes to such structures in recent times. As a result, content production is now directed towards two primary modes of distribution: on-air broadcast and digital channels. While multimedia content management systems are being put in place, radio professionals are required to multitask across a number of functions, follow new protocols in addition to standard practices, and develop the necessary skills for multiplatform production and distribution.

In this regard, newsroom amalgamation processes have been noted (incomplete in some cases, and non-existent in others) at the same time as content convergence, meaning newsrooms must take on tasks, goals and functions so as to distribute radio products online—the usual production and broadcasting of on-air contents, and continuous updating of online news, as well as producing programmes on longer production cycles (daily or weekly) and products for online distribution (Negredo et al. 2015).

When working on programmes for online distribution, those involved in the production processes of Spanish generalist radio station newsrooms are required to adapt their production tasks to the network's digital strategy. Such tasks encompass all aspects and stages of the production process (conceptualisation, production and post-production in line with the specific types of product to be distributed). In the case of web-exclusive contents, from conceptualisation onwards, and in the case of on-air contents redistributed online (wholly or in part), the skills deployed by radio professionals included editing techniques as part of programme post-production.

In fact, the person in charge of producing one of these programmes is required to take on the whole creative process in line with the type of programme involved since there has been little or no recruitment of new producers or editors at generalist radio stations in Spain who could take exclusive responsibility for online projects. This phenomenon was confirmed by comments made in the interviews with radio network executives carried out as part of this research project.

In previous studies, we have seen that the cybermedia outlets associated with generalist radio stations in Spain are working towards a model of editorial management that integrates on-air and online productions so as to develop news-information continuity in the daily narrative (Martínez-Costa, Moreno and Amoedo 2013, 165).

In a few instances, the production team has been expanded to include a news editor whose role is to manage the homepage; this person edits news/stories and formats the website homepage. Cadenaser.com appointed an editor for this role. At other outlets, existing editors have been given responsibility for news writing and editing for the website. From 2009 onwards, Cadena SER has been working towards a more integrated newsroom model.

We explored this issue in earlier studies, such as: "Cadena SER has pioneered the implementation of newsroom integration processes and multiplatform strategies" (Moreno et al. 2013, 185). Launching the radio station's new website on 28 October 2014, the Director of Digital

Development at PRISA Radio, Carlos Relloso, emphasised "the internal transformation process in production processes" at Cadena SER.

Relloso described innovation as a process of digital "transformation" that encompasses not only the product and platforms used but also, more crucially, "the associated production process" that involves a "radical structural change" in which technology functions only as a tool. The website project was "labour-intensive and slow" because it entailed "realigning the organisation" for a project that drew on "transversal resources", where "all the production teams at Cadena SER played a part in the digital product", enriching all of the network's brands.

In this regard, the innovation processes have been linked to "the development of expanded and exclusive online content and mobile apps. There is a commitment to in-house journalism projects, special coverage on the website, new programmes for a younger target audience, high image and sound quality, and greater visibility for local and national on-air broadcasts" (Moreno and Martínez-Costa 2015). To make all of this possible, PRISA Radio's Director of Digital Development highlighted the importance of involving the whole production team: "The new website is part of a new project (…) in which all of the production team at Cadena SER is involved". In Relloso's opinion, the SER newsroom has not yet been wholly integrated, and developments until this point have marked the first step in the process: "It is a slow process, a transformation process, the introduction of new profiles". At the same time, Relloso noted that "journalists and program producers are now responsible for the website (…). The editorial team is now responsible for the whole process: the 'pre-' digital—the programme itself, live on the web and social networks—and the 'post-programme', which may be recorded and edited as a podcast to be posted on the Cadena SER website," using editing techniques and tools to segment the audio product for online distribution.

Francisco Sierra, Director of Contents at Atresmedia Digital, focused his strategy on the availability of social network profiles and specific online audio products, so that listeners could access them more easily. This approach was likewise cited by Monica Muñoz, Content Manager for the radio websites linked to Atresmedia Digital: "We all had to learn how to use social networks, to communicate with listeners, to learn the language of social media". She also referred to the partnering of newsroom and YouTube channel managers to ensure that radio content was also shared there; however, the innovation initiatives have not gone so far as to alter news/information content management. The producer "has naturally taken on" the innovations in the production processes. This phenomenon is

confirmed by our research in regards to the sound editing of Onda Cero programmes in podcast form and for social networks distribution.

The Grupo COPE Director of Programming and Digital Affairs, Javier Visiers, highlighted the work being carried out by the production team in relation to interactivity: "audiovisual features being incorporated into the website" and a social network strategy, including the production of reports and interactive options linked to the channel's news and current affairs timeline (Moreno and Martínez-Costa 2015).

In regards to daily work procedures, Visiers mentioned the editorial criteria applied in deciding on the content to be distributed via both kinds of support: "The news/information or sports program producer no longer considers only how contents may be made for on-air broadcast; (s)he also thinks of the web, social networks, and on how content may be enriched". The role of producer thus now involves multitasking—"a writer who produces a report (…) also adapts the text for the web, records a video blog on the audiovisual soundstage, and in this way we endeavour to transform every dimension of a single channel into each language".

The Director of Programming at COPE also noted that a number of steps towards an integrated newsroom had been taken by reorganising the working structure, but without taking on new personnel: "Radio is no longer only an on-air medium; we are all pulling in the same direction. (…) There are clear communication channels between the newsroom, sports staff and online management" throughout the production processes. "Since radio is now more than on-air broadcasting, we follow a multiplatform sequence in which each platform has its own work-rate and timeframe."

Based on the analysis of innovations implemented and the interviews carried out with those responsible for leading such changes at the radio stations, it is clear that digital production and distribution processes require continuous programme editing—that is, the editing of programmes (most, if not all) which have been produced by traditional on-air broadcasting teams. At the same time, producers and editors are required to conceptualise daily radio production in traditional on-air terms but execute the process in a multiplatform environment. While multimedia production processes and procedures are taken onboard by existing production teams, almost no new hiring has taken place to meet the production needs of the multiplatform context.

6. Audience Interaction and Commercialisation Processes

As discussed above, most of the innovations registered over the course of this research project relate to the changes and challenges that the Internet and social networks pose for the management of new target audiences in the multiplatform market context shaped by digital convergence.

As a result, the new cadenaser.com website has shifted to a more social approach, offering users the opportunity to log in with a personal identity or name, so as to contribute, comment and participate in the station's programmes. The Director of Digital Development at PRISA Radio, Carlos Relloso, noted that the conceptual re-design of the website fostered "conversation [with the audience], not only on-air but also online, through the Cadena SER website. Moreover, the latter is a space in which users identify themselves, they tell us who they are and they take part in an open way, moderated and monitored by us".

Given this new interactive dynamic between media and audiences, the Director of Multimedia Contents at rtve.es, Alberto Fernández, emphasised the fact that "the development of the Internet shows that the user is more and more free, and may often decide not to access [content] via the homepage". A proactive approach to conversation on cybermedia is therefore crucial if real interaction is to be generated: "Time and effort must be invested in achieving a goal; if you don't put them in, nothing will be achieved," Fernández said.

Mónica Muñoz, Content Manager for radio stations at Atresmedia Digital, highlighted the real-time contributions received via user feedback, which enhance the work of producers because "we can see in more ways whether or not our content appeals" to the audience.

Javier Visiers, Director of Programming and Digital Affairs at Grupo COPE, also stressed the way in which his radio station is operating in a digital environment that is even more centred on its listeners than the station was before (if that was possible): "All the feedback that comes from data analysis, user behaviour in real time, how listeners are listening, when they stop listening (…). We have open interactive channels of all kinds to communicate and process such information". The listeners sense that "[we] are closer to them," Visiers noted.

Despite having immediate access to data that shows the online radio user trends, those responsible for digital strategy acknowledged the difficulty involved in assessing the specific features of each channel.

In the first phase of development, interactivity is being measured mainly via social networks. This approach highlights the strategic need to re-direct user traffic on social networks towards the radio station website.

This need has been rendered particularly acute by the market penetration of mobile devices and their impact on user traffic distribution.

In this regard, the Director of Multimedia Contents at rtve.es, Alberto Fernández, averred that almost 50% of the traffic on the rtve.es website came from other screens, a trend that has led to an ambitious overhaul of the website itself, which was re-launched in July 2015. It is also notable that 50% of the listenership on cadenaser.com access the web via mobile devices, a point made by Carlos Relloso, Director of Digital Development at PRISA Radio; Javier Visiers, Director of Programming and Digital Affairs at Grupo COPE, stated that 30% of content streaming on cope.es between 6am and 9am is via mobile devices.

Despite the fact that new consumer trends are "changing as they grow" (Visiers), a number of the innovations found on cope.es show the need to use segmented participation tools in line with the specific channel and listener profile for each radio programme. "One of the mistakes being made was that exactly the same thing was being posted on Twitter and Facebook, when in fact they use completely different languages, and the user-profiles are also very different".

With regard to collaborative production involving users, the interviewees pointed out that they tend not to promote appeals for sources, documentation or other materials for the production of news-information segments.

Carlos Relloso, Director of Digital Development at PRISA Radio, clarified this point: "User participation does not change our business based on the information listeners send in directly, which must be assessed and analysed; rather, certain aspects of these participation tools enable us to refine the value we attribute to given types of participation". Mónica Muñoz, Content Manager for radio stations at Atresmedia Digital, emphasised the need to distinguish clearly between the credibility of what is said by Onda Cero journalists on social networks and the voices of users. This mode of collaboration is also "very low" at cope.es, according to Javier Visiers, Director of Programming and Digital Affairs at Grupo COPE; however, it may be said in general that conversation across social networks and radio programmes is encouraged.

In marketing terms, the consumer experience in relation to radio contents is transformed in the online environment and the social networks. A further strategic objective of innovations is to renew the radio station brand by repositioning its products in the current market.

The Director of Digital Development at PRISA Radio, Carlos Relloso, is committed to making the cadenaser.com brand "better, clearer, in real time, more social and closer to mobility". According to Mónica Muñoz,

Content Manager for radio stations at Atresmedia Digital, "right now there may be others who are newer than us, but I think that ondacero.es produces good user-choice radio and many listeners congratulate us on that". At cope.es, Javier Visiers, Director of Programming and Digital Affairs at Grupo COPE, underlined the modernisation of the COPE brand as follows: "I believe that we are new, original—and, I would also say, modern, capable of responding to and even preparing for unforeseen events". Visiers cited in particular the prestige garnered by the narrative innovation undertaken at cope.es.

At the same time, the results of this study disclose that, unfortunately, changes to commercialisation processes are only in their early stages online and on social networks.

Although the new cadenaser.com project was carried out based on the radio business model of: "drawing on transversal resources, rather than moving from the transversal back to the business," as the Director of Digital Development at PRISA Radio, Carlos Relloso, explained—the digital monetisation of radio (audio) content is still a challenge for the Spanish market. The specific task is to offer an advertising space based on traffic migration towards mobility and persuade advertisers of the commercial potential of online and mobile publicity.

Javier Visiers, Director of Programming and Digital Affairs at Grupo COPE, made a similar point: "I think the greatest advantage of the digital space is that it is multiplatform; in other words, it offers a lot of opportunities through which advertising may be channelled—in a purely visual form, in an exclusively audio format, based solely on social networking. It's true, though, that for the moment it's still a major investment for us". So far, Grupo COPE has only promoted ad hoc commercial activities for clients on its music stations.

In light of such challenges, ondacero.es, in conjunction with AtresmediaLab—an advertising-focused innovation and applied technology laboratory set up jointly by Atresmedia Digital and Atresmedia Publicidad—has developed new commercial forms for the digital environment. Mónica Muñoz, Content Manager for radio stations at Atresmedia Digital, highlighted two advertising actions in particular. The first advertising action is the sales technique known as cross-selling: a specialised tactic designed to send complementary products and/or services to a single client. Muñoz explained that "we have been working on a project for the last two years with *La Casa del Libro* [a Spanish bookstore chain]: every time a book is launched on Onda Cero (…) we upload the interview, write a news/story and add a link to *La Casa del*

Libro, in case listeners would like to buy the book, and the truth is it's worked very well".

The second advertising action is based on the idea of "selling via content" or "pushing advertising without annoying [users]," moving beyond the standard formats of online advertising. Muñoz referred to, for instance, the "Entrepreneurs" section on the Onda Cero (Madrid) site: "a sponsored radio section that has its online equivalent, as content rather than advertising"; the user "reads it in a way that (s)he would not read a typical ad".

Finally, and coming after the study sample explored here, the Cadena SER travel portal cadenaserviajes.es has been registered as a commercial initiative linked to the network's brand expansion strategy, in strategic partnership with the travel agency Nautalia (nautaliaviajes.com).

7. Conclusions

Given the inclusion of apps and social networks (in particular, Twitter and Facebook) on radio station websites, and in light of technological developments in production and distribution processes, the generalist radio networks in Spain addressed in this research project evince a slow and incremental approach to innovation in contents, so as to further benefit from audio products across the range of new media platforms.

The consensus among generalist radio stations is that technological innovations are the most significant, although these comprise 46% of the sample analysed. Technological innovations, which improve the presentation and distribution of traditional contents and facilitate mobility and audience interaction, are nevertheless seen as the tip of the iceberg in regards to their potential to make changes, including radical changes, in products and production processes, as well as in the structure of the media organisation itself.

In relation to production processes, the distribution of tasks and functions may have to be reconsidered in order to allow innovation in content production. Media outlets may have to hire more creative editors to join their workforces for the purposes of content production. The organisational structure of newsrooms has remained more-or-less the same, or has only been subject to minor changes, and there are few signs of more writer-editor recruitment. On the other hand, the same newsroom and standard technical-professional roles seem responsible for the editing tasks associated with radio programme post-production, using the editing tools and skills available to sub-divide the audio product into parts. This

multitasking approach reflects the demands of multiplatform distribution, the strategy for which is set out by the station or network management.

The overall strategy of most of the innovations detected in the course of this research seems, therefore, to aim to guarantee market penetration for products in the multiplatform environment, shaped by digital convergence—specifically, to respond to user traffic on social networks, as well as to build online user loyalty by repositioning the traditional on-air products.

Despite the fact that they have access to immediate data concerning the evolution of consumer behaviour in relation to listening habits and product preferences, the generalist radio stations studied here are not assessing the specific features of their respective listenerships. The main current strategy is, rather, to redirect user traffic from social networks to the station website—a need that has become especially crucial in light of the dramatic spread of mobile devices throughout Spanish society and their use for the consumption of audiovisual products.

In this context, narrative innovation in content production—to re-articulate oneself more in terms of web-based languages such as multimedia, hyper-textuality and interactivity—figures as an added value that can update the radio station's brand identity and products; thus, an established product (traditional on-air radio content) is adapted to the new consumption modes of digital platform users.

At the same time, this research project has also identified emerging changes regarding innovations in online commercialisation processes. In this regard, the ondacero.es website (in conjunction with AtresmediaLab, an advertising-focused innovation and applied technology laboratory), stands out from among the other radio network-based cybermedia addressed here because of its use of the cross-selling technique and the implementation of new ways of presenting Internet sponsorship as a source of funds in addition to standard advertising revenue. The brand expansion of Cadena SER's online travel portal, cadenaserviajes.es, is also noteworthy in this context.

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CHAPTER FIFTEEN

RADIO BROADCASTING AND DIGITAL
INNOVATION IN ARGENTINA AND SPAIN:
A COMPARATIVE ANALYSIS

MARÍA JOSÉ MÜLLER
AND MARÍA PILAR MARTÍNEZ-COSTA

1. Introduction and Methodology

The interest that media companies have displayed towards innovation is rooted in a double necessity: on the one hand, keeping up with a scene that is changing after the arrival of the Internet and digital technology, and, on the other hand, facing an environment of economic crisis that has challenged the traditional business model at its core.

In the case of radio, both traditional broadcasters and "Internet-only" initiatives are exploring the opportunities that new technologies provide in order to achieve successful innovations in audio-format communication.

In this regard, broadcasters are testing alternative models that are founded on the inherited strengths of the radio and its brand in order to optimise distribution, monetisation and interaction. These models ultimately attempt to transform digital convergence and innovation into a strategy of programming and organisational culture.

This article aims to describe and compare cases of radio innovation in Argentina and Spain and to analyse their reactions to the rupture within the traditional broadcasting model. In doing so, we hope to establish some trends in radio evolution.

We have selected four cases: Cienradios and Vorterix in Argentina, and Yes FM and Radio4G in Spain. Cienradios is the musical platform of the Mitre consortium and Yes FM is part of PRISA Radio. Both are the traditional leaders in their broadcast markets since they amass the largest numbers in terms of listeners. Vorterix and Radio4G are emerging stations

that started on the Internet with a multiplatform and multimedia approach that integrates online and offline aspects, and both stations are led by outstanding professionals.

The four stations explore alternatives that add value to traditional broadcasting, building a new kind of radio on the Internet that is especially integrated with music.

The methodology[1] implemented here includes a qualitative data matrix, which allows for measuring the degree, object and purpose of the detected innovations. Applying this method involved the random sampling of the station's websites in Argentina and Spain from June to October 2015 in order to check for innovations in any of the following areas: (1) innovation in products and services; (2) production or distribution processes for such products or services; (3) changes in the organisation of the company and in the newsroom and production teams (in newsrooms, internal operations, management styles, etc.); and (4) commercialisation of products or services.

In the next step of the investigation, the results will be compared with in-depth interviews (through a semi-structured questionnaire) of the professionals responsible for the production and management of new content.

The description and analysis of specific cases will help in the identification of innovative features in radio broadcasting and will reveal the degree to which current media companies have actually changed in order to face the challenges of diversification and new markets.

2. Theoretical Framework

In a broad sense, innovation means "the creation or modification of a product and its introduction in a market".[2] Most of the authors also agree on understanding innovation in an objective sense as "novelty", and as "change" and "advantage" at the same time. When understood as change, innovation acquires an intangible time dimension since it leads to a process of transformation. While taken as advantage, the innovation acquires a social and service dimension in the markets or audience that it is targeted to. Innovation therefore always materialises as a new good or

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[1] This methodology has been developed by the research group Innovation and Development of Online Media in Spain: Business Models and Coordination Multiplatform (2013-2015), funded by the Ministry of Economy and Finance of the Government of Spain (CSO2012-38467-C03-02).
[2] *Diccionario de la Real Academia Española. 23ª Edición. Madrid:* (Real Academia Española de la lengua, 2014 Dictionary).

service and in a new production method or structure, in order to perform a new function in the market.

From this point of view, the definition is used in all the processes implied and it is a dynamic definition. Innovation is not exclusively identified with an invention or a new creation; rather, it includes the modifications of something already known, as long as it provides a new value for the consumer, such as the ways in which it is executed and introduced into the market. Innovation, in this sense, includes a change in the established paradigms—not only at the social level but also at the market one—from the conception phase to the industrialisation of this good or service.

Applied to radio companies, innovation responds to the design of the contents as well as to the production of the message, the organisation of this production, the methods of distributing it and reaching the audiences, and the means of commercialisation. Nowadays, innovation is largely driven by technology but also by the necessity for change in the model of the resulting business in an environment of crisis and, ultimately, by the unique nature of media, which has to respond to its social and public dimensions, which are now conditioned by new factors.

Within a changing environment, innovations generally occur through processes of trial and error, involving adjustments and adaptations in the development of new tools according to the demands of the implied audiences. That is why this work has not been limited to registering "the first times" in which an object or process was implemented in the radio stations as part of the digital environment, not even in the media in general. This study focuses on those initiatives carried out as innovative and somehow disruptive, including predominant products and processes in each one of the stations that are part of the sample. It is expected to get a first "fixed picture" as a starting point from which to carry out a subsequent and more thorough analysis of the registered changes and their evolution and acceptance in the radio market. This work, therefore, does not include a record of the "first time" each station developed a concrete initiative but offers a first comparison of analysis showing how the radio has been innovating in the digital environment.

3. Overview of Cases and their Innovations

3.1. Vorterix

Vorterix is a multimedia digital platform of musical content that carries the personal seal of Mario Pergolini, a well-known radio and television

communicator, with more than 20 years leading one of the most successful programmes in the history of the Argentine radio: *Cuál Es?* (FM Rock and Pop, 95.9*)*. Vorterix has been on the air since January 2012 on frequency 92.1 (as it stands today), and it is part of Grupo Veintitrés (Radio América, Splendid, Rock and Pop, Tiempo Argentino, etc.), owned by Sergio Szpolski and Matías Garfunkel. Vorterix is a multimedia project that complements the traditional radio with a web portal that offers audio and video streaming, "on-demand" content and social network interactions. At the same time, it incorporates a theatre, opened in 2012 with a concert by Nonpalidece, where musical content is produced in order to be later broadcasted on the Internet in high definition. Its coverage and broadcasting of high-definition concerts and musical events in stadiums and theatres are also outstanding and include artists such as: Slash and Megadeth, Kiss, Pearl Jam, Foo Fighters, and Divididos, among others.

Vorterix has a radio-based origin supported by a frequency, but it also incorporates the visual aspect, which transcends traditional radio. From a single usually big "home" screen, it manages the relationship between image and sound, including the audiovisual content, and it establishes a relationship of "reinforcement, complement, counterpoint" with the audio of the radio; for instance, some of the traditional commercials are broadcasted simultaneously in their radio and audiovisual versions. Moreover, the web portal constantly shows alternating live images from the studio intertwined with other "inserts" that support or provide a counterpoint to what the presenters are saying. Its proposal is therefore to develop a platform where the sound content always acquires an audiovisual dimension, either by the broadcasting of "video streaming" from the studio or by the broadcasting of the concerts staged in its theatre or other facilities.

The web portal offers "on-demand" contents, located in VOD (Vorterix On Demand), most of them having an important production value in terms of script, music, voices and effects. Furthermore, some musical content—extracted, for instance, from the concerts that the radio broadcasts or promotes—is retrieved for relevant interviews or columns.

Vorterix's goal is to generate a community of users with a strong sense of belonging, gathered around music and the sharing of a common language and similar interests. Pergolini and his team want Vorterix to be an experience that arises from the combination of "radio + image + rock" in a platform conceptualised for a user who knows what he or she likes and is interested in belonging to that community. Vorterix does not define itself as a radio, in spite of being one, thus transcending the labels and transforming itself into a digital meeting experience with the music.

The relationship with its users is reinforced thanks to its strong presence on the social networks. Vorterix uses Twitter most often, but it also posts on Facebook and Instagram. It diversifies the content of the networks, avoiding posting the same content on all three of them, in order to generate variety and complementarity among them. It uses Twitter to report what is next or what is going to be on the air on Vorterix, primarily addressing the urgent events and encouraging the participation of the users in different contests. On Facebook, instead, Vorterix shares more timeless information about singers and musical genres, as well as pictures and videos of concerts previously presented or to be presented in the Vorterix theatre or on other stages. Instagram is the network chosen for sharing images of bands, presenters, guests and other celebrities, interacting with the users.

The innovations registered (15) are primarily radical (8) and are mainly aimed at: the visual development of the site, an easy navigation through it, and the quality and diversity of the contents—specifically, musical content. The production of Vorterix on-demand content, the offer of music information and videos, and the strategic use of social networks are all outstanding. Vorterix's commercialisation policy is defined by its limited space for native advertising on its website, its sponsorship of music segments (Sound Foundation, sponsored by Volkswagen) and its sound production of ads for traditional brands with the Vorterix aesthetics.

There are 15 identified innovations, which are presented in Table 14-1 below.

Table 1-2: Vorterix

VORTERIX			
Innovation	**Grade**	**Object**	**Purpose**
Synchronisation between on-air and audiovisual content	Radical	Product or service	Diversification: launching a new product into a new market
Screen showing the live broadcasting alongside the navigation	Radical	Product or service	Diversification: launching a new product into a new market

Website with a cleaner and simpler design	Incremental	Production or distribution processes	Market development: launching a current product into a new market
Development of visual content in all the pieces	Incremental	Production or distribution processes	Diversification: launching a new product into a new market
Optional mode "audio only"	Incremental	Production or distribution processes	Product development: launching a new product into a current market
Selection of prominent contents	Incremental	Product or service	Product development: launching a new product into a current market
Integration with social networks generating their own content	Radical	Product or service	Diversification: launching a new product into a new market
Contents labelling	Incremental	Production or distribution processes	Market development: launching a current product into a new market
Retrieval of text comments	Incremental	Production or distribution processes	Market penetration: expanding the current market with a current product
Brand development	Radical	Commerciali-sation	Diversification: launching a new product into a new market
Predominance of their own advertising	Radical	Commerciali-sation	Market penetration: expanding the current market with a current product
Production of on-demand content	Radical	Product or service	Diversification: launching a new product into a new market
Sponsored concerts in the Vorterix theatre	Radical	Product or service	Diversification: launching a new product into a new market
Related articles	Incremental	Production or distribution processes	Product development: launching a new product into a current market
Production of advertisements with Vorterix aesthetics	Radical	Commerciali-sation	Diversification: launching a new product into a new market

3.2. Cienradios

Cienradios is a music and entertainment web portal developed by Grupo Clarín, the largest multimedia group in Argentina, with Radio Mitre, AM 790 and La 100, and FM 99.9 being its most representative stations. The site offers streaming of its traditional broadcasters (Mia, FM del Lago, Mitre, La 100, etc.) and a menu with more than 500 online radios: a 24-hour musical string produced by the Cienradios team. It is considered and called "radio" because it is not a music "playlist" but rather a selection of musical themes of a genre, artist or topic, with continuity, and with the inclusion of separators offering identity. Cienradios chooses sound as an axis and adds value to it by using the digital tools, incorporating a variety of music, artists and genres, and including a "suggestions" mechanism, as well as videos, texts, specialised content and user interaction. According to the data from ComScore, Cienradios currently takes first place in the Argentine broadcasters ranking, with more than 5.7 million unique users (33%), and fifth place among the most visited entertainment sites on the web and mobile devices in Argentina.

One of Cienradios's main innovations is the creation of its brand around another emblematic broadcaster: Radio Mitre. With more than 90 years of history, Mitre is still leading the ratings, as is La 100, which has also been among the top FM radio stations for years. Cienradios, developed in 2008, set out to become a new brand in order to accommodate the digital sound proposal of Grupo Clarín. Over time, it became the portal that centralises the contents of all the broadcasters: both traditional and online stations. Although the brands Mitre and La 100 are still important, Cienradios is seeking to position itself as the entry to all the broadcasters, specifying content through sections, current news, contests and institutional information such as audience measurement or analysis of the radio sector.

Cienradios produces broadcasts that differ from musical lists because they offer musical continuity selected by a team of its own, with sound identity, and visual—though basic—development, which includes its name and the image of the artist, genre or topic. Cienradios also offers a simple system of suggested stations according to the latest ones selected by the user.

As well as a music portal, Cienradios intends to be a space of text and visual content for entertainment and information; therefore, Cienradios offers specialised sections such as "Fashion Click", "Deportes" (sports), "Libros" (books), "Mitre y el Campo" (Mitre and the countryside), "Mundo Clásico" (classic world) and "Planeta Vivo" (living planet). It also adds links such as "webeando" (fooling around on the Internet),

which includes curious news, and "lo último" (the latest), which presents current news. As an added value, it selects five prominent news stories from the whole offering of the contents in the central part of the "homepage", and it offers a gallery of images in high definition that illustrate a topic of general interest, usually a piece of current news.

A total of 13 innovations were identified, eight of which were incremental, which shows the interest of Cienradios in the generation of a news and entertainment portal, with a variety of text and visual content, an in-house production of specific content divided into sections and a selection of outstanding information that facilitates navigation. Among the radical innovations, Cienradios stands out with its own musical offering, the generation of a digital brand—which accommodates the sound content of Grupo Clarín and integrates with the historical radios of this group, offering live audio streaming and providing information about them—and, finally, appealing to the user through contests and social networks.

Cienradios includes the 13 innovations described in Table 14-2 below.

Table 1-3: Cienradios

CIENRADIOS			
Innovation	**Grade**	**Object**	**Purpose**
Development of a unique musical offering	Radical	Production or distribution processes	Diversification: launching a new product into a new market
Cienradios: digital brand of Clarín's broadcasters	Radical	Product or service	Diversification: launching a new product into a new market
Integration with social networks	Radical	Production or distribution processes	Market development: launching a current product into a new market
Suggested stations	Incremental	Product or service	Product development: launching a new product into a current market

Their own supplementary content	Radical	Product or service	Diversification: launching a new product into a new market
Selection of prominent contents	Incremental	Product or service	Product development: launching a new product into a current market
Gallery of images related to a relevant topic	Incremental	Product or service	Product development: launching a new product into a current market
Sections with their own websites and specific content	Incremental	Commercialisation	Product development: launching a new product into a current market
Image development for each online station	Incremental	Commercialisation	Product development: launching a new product into a current market
Contests	Incremental	Product or service	Product development: launching a new product into a current market
Visibility of audience data	Radical	Product or service	Market development: launching a current product into a new market
Development of social media campaigns	Incremental	Product or service	Market development: launching a current product into a new market
New application of Cienradios	Incremental	Product or service	Market development: launching a current product into a new market

3.3. YES FM

YES FM is a streaming music service that is available on Internet browsers through the web (http://www.yes.fm/radios) as well as on mobile devices. It belongs to PRISA Radio, which is the largest radio group in Spain and the audience share leader in its generalised offering (Cadena SER with 4,766,000 listeners) and also in the specialised one (Los 40

principales, Cadena Dial, Radiolé, M80 Radio and Máxima have more than 7,330,000 combined listeners).(AIMC, 2015) PRISA also has direct presence, with franchises or associations, in 11 countries in America.

YES FM bases its strategy on the traditional offering of the group's broadcasters and the music lists, called "specialised radios", which can be filtered by genre, decade or topic. YES FM seeks to expand the musical experience and knowledge of the users in a very simple way: through compulsory subscription. Each specialised radio consists of one music loop of a minimum of three hours, during which the same song cannot be repeated. YES FM musicologists and collaborators, who each have their own profile in the platform, design these loops. The user can also design their own musical selection by introducing several artists of their liking or by clicking the option "crear radio a partir de una canción" (create a station based on a song). In the latter case, the recommendation engine (*motor de recomendación*, MDR) proposes a list of similar songs and artists. YES FM also offers the so-called "radios by artists", which include all the artists listed in the platform database and is generated based on musical similarities with other artists. The offer of contents is therefore distributed among five categories: Radio FM, the traditional radios from PRISA Group; Radio Yes, designed specifically for the platform by musicologists; Radio Star, which gathers the suggestions of experts, brands and celebrities; Radio Usuario (User Radio), designed by the users and shared in the same platform; and Radio de Artistas, Álbumes y Canciones (Artists, Albums and Songs radios).

The registered innovations (13) are technological (6) and non-technological (7), and primarily incremental (12). As shown above, they are aimed at improving the user's experience of navigation and searching, updating the recommendation engines and incorporating the proposals of well-known opinion leaders. The design of the web and its mobile application also facilitates these functions, unifying the style with the rest of the group's broadcasters' offers and making the offer of contents more accessible and visual. It is worth mentioning that the platform pays little attention in general to the conversation in social networks, which are just used to promote the content updates with a programmed periodicity.

The access to the service always requires registration. There are three subscription models: a free option that provides access to all the radios; the YES Club model at €2.99 per month, which is a subscription to new materials and allows access to six hours of specialised radios in high quality, with no ads and without the need for a data connection; and the YES Premium option, which provides access to unlimited on-demand radio with no ads and no data connection needed.

The innovations identified for the YES FM station number 13 and are presented in Table 14-3 below.

Table 15-4: YES FM

YES FM			
Innovation	**Grade**	**Object**	**Purpose**
New application	Incremental	Product or service	Market development: launching a current product into a new market
New web design	Incremental	Production or distribution processes	Market development: launching a current product into a new market
Native advertising for mobile devices	Radical	Commercialisation	Diversification: launching a new product into a new market
Recommendation engine improvement	Incremental	Product or service	Market penetration: expanding the current market with a current product
Improvement of the tool for the personalised generation of stations	Incremental	Product or service	Product development: launching a new product into a current market
Search tool improvement	Incremental	Product or service	Product development: launching a new product into a current market
Subscription models	Incremental	Commercialisation	Market development: launching a current product into a new market
Direct actions by the user	Incremental	Production or distribution processes	Market development: launching a current product into a new market

Types of available broadcasters	Incremental	Product or service	Product development: launching a new product into a current market
Platform blog	Incremental	Product or service	Product development: launching a new product into a current market
Development of identity and style in social networks	Incremental	Production or distribution processes	Market development: launching a current product into a new market
Like/Don't Like, while the station is on	Incremental	Product or service	Product development: launching a new product into a current market
Dynamic selection of 3 content recommendations on the main page	Incremental	Product or service	Product development: launching a new product into a current market

3.4. Radio4G

Radio4G is a digital radio platform that was launched on 14 April 2014 (http://www.radio4g.com). Four months later it changed to the analogue spectrum, and today it broadcasts on more than 20 local FM frequencies in 11 regions of Spain. The broadcaster belongs to José Antonio Abellán, who previously hosted shows at Cadena SER's Los 40 Principales, Onda Cero, COPE and the now-closed ABC Punto Radio. Throughout his career, Abellán has stood out for his innovative content, first adapting the model of the morning shows—with his "El show de la Jungla"—and then introducing humour in sporting programmes and proposing new musical formulas. For this project, Abellán has a group of professionals with years of experience in the sector.

Radio4G.com defines itself as the first Internet-platform radio based in Spain which is totally free, under the motto "the first online radio with a Spanish soul". The defence of music, copyright and the artists' work is a clear compromise in Radio4G.com. Quality, learning and evolution are

their purposes. According to ComScore data (August 2015) Radio4G.com has more than 3.2 million unique users per month.

The platform broadcasts contents and channels of its own as well as a selection of international stations. It offers all the Spanish radios and a wide variety of stations with different genres and styles. Its selection of broadcasters expands or modifies according to the listeners' requests. In October 2015, it offered a total of 2,528 broadcasters, each with its own advertising. The channels and contents of their own—up to 15 in the latest sample collected—include a station of general content, Radio4G FM, which structures its programming around the major news and sports magazines. The rest of their own channels are specialised, thematic or musical, under the common brand of R4G: De Flamenco, iFilosofía, Dale Mambo, Ramalama, Studio 54 Radio, B.S.O, Todas las baladas, the musical monograph El día de…, USA, Guau Radio (for children), I love you, Pop&Rock 80s & 90s, Radio Covers and Running Radio. The broadcasters' offerings, as well as their classifications, are highly conditioned by the musical taste of the sponsor and, to a lesser extent, by the users' preferences.

During the carried-out observation, 12 innovative technological (4) and non-technological (8) aspects were detected; they were largely incremental (9). These innovations are primarily oriented towards improving the browser's technological interphases on a website as well as on mobile devices, such as customising the contents and increasing the search options, and automatic filtering of content, starting at a point determined by the users' preferences.

Regarding the object of these innovations, product or service development is the most predominant (8), and the most outstanding are: constant updates of the broadcasters' offerings (between June and October 2015, more than 300 broadcasters were incorporated), recommendations from well-known opinion leaders, complementary text content and dynamic podcast offerings.

Although Radio4G.com has a Twitter account, it is worth noting that this account does not have a relevant presence on its homepage. The same can be said for the complementary visual content, which is not widely developed.

In general, there is an attempt to make the interaction with the audience more friendly and intuitive, as well as to offer a variety of automated alternatives—maybe too many—to enable users to search and select the available content through the different systems of liking classifications, filters or identification.

Radio4G incorporates the 12 innovations that are described in Table 14-4 below.

Table 1-5: Radio 4G

RADIO 4G			
Innovation	**Grade**	**Object**	**Purpose**
New web design	Incremental	Production or distribution processes	Market development: launching a current product into a new market
"My radio" tool	Incremental	Product or service	Product development: launching a new product into a current market
New mobile application	Incremental	Production or distribution processes	Market development: launching a current product into a new market
New offering of their own online broadcasters	Radical	Product or service	Diversification: launching a new product into a new market
Broadcaster searching tool	Incremental	Product or service	Market penetration: expanding the current market with a current product
Broadcaster classification	Incremental	Product or service	Market penetration: expanding the current market with a current product

Recommendations from well-known opinion leaders	Incremental	Product or service	Market penetration: expanding the current market with a current product
Visibility of audience data	Radical	Commercialisation	Market penetration: expanding the current market with a current product
External financing for the development of an application with public funds	Radical	Commercialisation	Market development: launching a current product into a new market
System of multiple filters	Incremental	Product or service	Market penetration: expanding the current market with a current product
Supplementary text content	Incremental	Product or service	Product development: launching a new product into a current market
Dynamic offering of podcasts	Incremental	Product or service	Market penetration: expanding the current market with a current product

4. Comparative Data Analysis

The four broadcasters analysed in this article are platforms that incorporate the added values offered by the digital scene into traditional radio, resulting in new media based on: sound, a strong presence at the audiovisual level and a high interaction with the user. Cienradios and YES FM are the digital sound products of Radio Mitre and Cadena SER, their

respective traditional media. Vorterix and Radio 4G, by contrast, are "digital natives" that, later on, have incorporated radio frequencies.

A total of 53 innovations have been registered in the four studied platforms. The site with the largest number of innovations is Vorterix (15), followed by Cienradios and YES FM (13 each), and then Radio 4G (12). This data shows that the four of them have similar degrees of innovation.

Regarding innovations, 33 (62%) are technology-based and 20 (38%) are non-technological. Vorterix and Cienradios offer more technological innovations, with 12 and 11 respectively, while in the case of YES FM (7) and Radio 4G (8) the non-technological innovations are predominant, as shown in Graphic 1 in Figure 14-1 below.
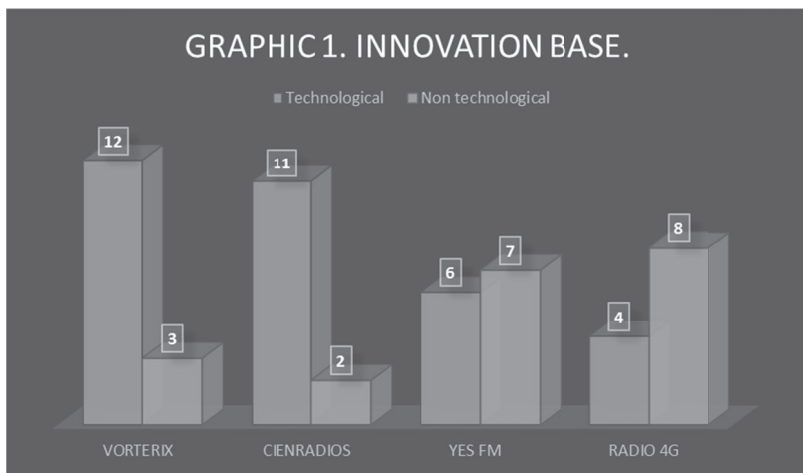
Fig. 15-9: Innovation base

The degree of innovation (radical or incremental) helps measure the volume of innovation of each platform and its relationship with the market in which it is immersed. Radical innovations imply the introduction of significant changes (new contributions or improvements starting from scratch), while incremental innovations imply adjustments or mild improvements on previous changes.

Of the 53 innovations, 17 (32%) are radical and 36 (68%) are incremental. Graphic 2 in Figure 14-2 below shows that Vorterix is the site with the largest number of radical innovations (8), followed by Cienradios (5), Radio 4G (3) and YES FM (1). At the same time, Vorterix is the one with the fewest incremental innovations (7), which makes it the platform

contributing with the largest number of significant changes and the smallest number of minimal changes with respect to the latest innovations. Cienradios has more incremental innovations (8) than radical ones (5), while showing a good proportion of both types. YES FM stands out, above all, due to its incremental innovations (12), as the site with the largest proportion of minor changes, which may show constant optimisation work. Radio 4G also has a larger proportion of incremental (9) than radical (3) innovations.
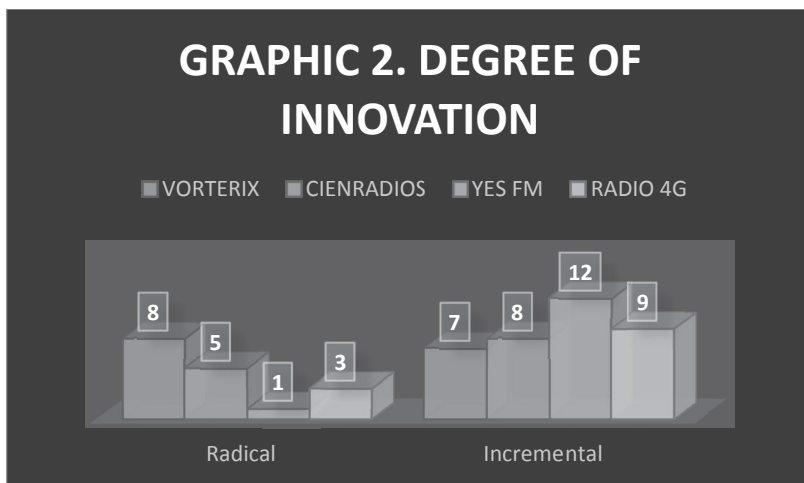
Fig. 15-10: Degree of Innovation

Regarding the innovation strategies, product development is the top objective with 17 innovations (32%), followed by market development (13 and 24.5%), diversification (13 and 24.5%) and market penetration (10 and 19%). In Graphic 3 in Figure 14-3 below, it can be observed that the four platforms show similar data in terms of market development, which refers to launching a current product in a new market, although YES FM stands out slightly. Conversely, there are many differences in the use of the diversification strategy—launching a new product in a new market; Vorterix leads (with 8), well above Cienradios (3), Yes FM (1) and Radio 4G (1). Both sites are related to traditional broadcasters and historical reference in their respective countries, while Cienradios and YES FM stand out for having product development as their main strategy (launching a new product in a current market), with six of these innovations each, and followed by market development. Radio 4G differs

from the rest for primarily using the market penetration strategy—
expanding the current market with a current product. It shows six
innovations with this strategy and three with market development.
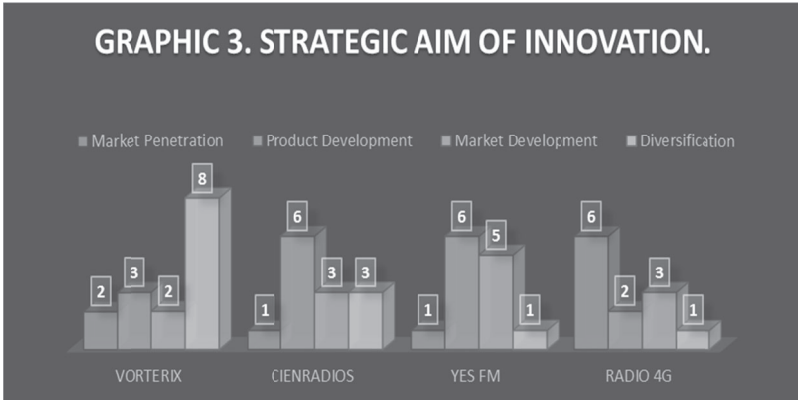
Fig. 15-11: Strategic aim of innovation

Regarding the purpose of the innovation, 28 (53%) of the 53
innovations registered are product- or services-related; 12 (23%) are
production- or distribution-related, and 13 (24%) are commercialisation-
related. No innovations related to the business organisation have been
registered. Graphic 4 in Figure 14-4 below shows that YES FM and Radio
4G are the platforms that have more innovations related to products or
services, with eight each. In the case of Vorterix, the processes of
production and distribution are also relevant, with six of its innovations
relating to this purpose; meanwhile, in Cienradios commercialisation
acquires more importance, also with six of its innovations being of this
type.
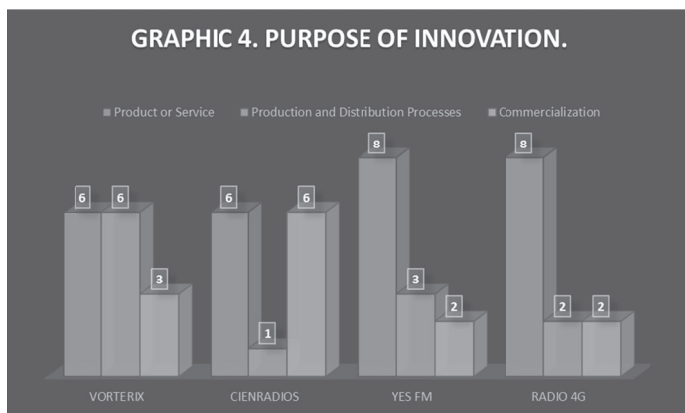
Fig. 15-12: Purpose of innovation

5. Results and Conclusions

After analysing the results in terms of base, grade, strategy and purpose of innovation for Vorterix, Cienradios, YES FM and Radio 4G, the following conclusions were reached:

There is a predominance of technological (62%), incremental (68%) and product or service (53%) innovations. All the broadcasters update web and mobile applications design, such as browsers and search engines, as well as enabling recommendations and customisation of contents by the user.

The four broadcasters and platforms under study innovate more in the development of services than in the development of new products or contents. They are largely focused on the enrichment of their sites in order to reinforce their traditional content and make their web browsing and apps friendlier. In this regard, for instance, content localisation is simplified to improve the users' consumption experience and adjust it periodically and automatically to their needs and tastes.

The means of interaction with users and the presence in social networks are increased and diversified, though not all of the broadcasters have developed their own strategies to differentiate themselves on each social media platform.

None of the platforms show great innovations in terms of commercialisation. Vorterix stands out with sponsored on-demand contents and with the production of ads that observe the "Vorterix aesthetics", but they are not radical innovations that could go deeper into

the strategy of commercialisation in the digital scene. The production of digital native commercial content is occasional for now.

In the analysis of each broadcaster, Vorterix turns out to be the most innovative platform out of the four. It is the one that has registered the largest number of innovations out of the total, and also the one that has accumulated the most radical innovations and the most variety in grade and purpose. Results show that Vorterix has a more complete innovation deployment than the other three broadcasters, not only because of the number but also because of the type of innovations proposed. Vorterix is the only one out of these four that clearly targets the integration of sound and image. It deliberately seeks to provide sound content with an audiovisual complementary dimension, while keeping the sound as the main product. It is the purest in terms of multimedia and the one that takes better advantage of the digital language resources, not only the technological possibilities.

Cienradios, YES FM and Radio 4G work hard in the optimisation of their web presences, platforms and applications, and in getting higher social media popularity for their contents. Since they have started to consolidate their sites in the market, they devote more time to improving the current positioning of their existing products than in radical innovation and new products.

Cienradios turned out to be very innovative from the beginning, largely due to the development of a musical content offering of its own, with more than 500 broadcasters completely made up by its team. This is also due to the fact that it provides access to all the sound products from Grupo Clarín and it is a brand that includes other traditional brands like Mitre or La 100; still, it is halfway to being more independent from Clarín's emblematic radios, and is more focused on the incremental innovations that provide improvements and updates to the platform.

Apart from the digital broadcasters of its own, Cienradios offers, as radical innovation, an information and entertainment portal with exclusive content production for the platform; therefore, it has sections directing users to thematic blogs with information produced by Cienradios. This shows that it is a platform with a high level of content production of its own, whether in sound, textual or audiovisual version.

YES FM is a platform of musical content that is part of the global offer of Grupo PRISA. More accurately, it is introduced as another element within the group's sound digital products, but does not acquire a personality of its own as a brand, nor does it include other products—at least, not for now.

Radio 4G was the most recently created platform (2014), and, as opposed to Vorterix, it was launched first on the web and then it was transferred to the radio antenna—this being its primary objective. It was born digital and took advantage of the new technologies to complement the analogue side. It is more linked to the products and the production rhythms of the traditional broadcaster than Vorterix. It has a general radio offering and a variety of thematic and musical channels of its own, but it is also introduced as an aggregator of national and international broadcasters.

Vorterix and Radio 4G share one special feature: both of them are initiatives developed by prestigious radio professionals with well-known careers in their respective countries—Mario Pergolini and José Antonio Abellán, respectively. Their products have a lot of their essences, which add value, but they are not proposals which are 100% dependent on those characters. Pergolini and Abellán present central programmes on their stations and are highly relevant in the brand creation; however, although they are the focus of the programme planning they are each just one among many parts of the content that provide identity to the radio offering.

With respect to the brand development, Vorterix is, out of the four, the brand with the strongest digital identity, though this is not necessarily reflected in the audience results. It is the only one that shows complete independence from traditional radio, while being one as well. It does not define itself as a radio, nor as any other type of media. It is Vorterix. Moreover, it has the characteristic of transcending the presenters, even Pergolini himself, who seems to have built a brand that goes beyond him, as has been stated above. Cienradios is halfway towards becoming Grupo Clarín's portal of broadcasters, with the difficulties of competing with the traditional brands of the same group, including them in a global offering. YES FM, on the contrary, is a distinct musical proposal that contributes to the offering of the group, which has not yet made a strong visible commitment to this platform. Finally, Radio 4G has not yet been successful in its attempts to take off as brand. This may have to do with its youth, since it has only been working for less than two years, and with the Spanish radio market, which does not favour change.

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CHAPTER SIXTEEN

IMPROVING RADIO ADVERTISING THROUGH SOUND DESIGN

EMMA RODERO, LLUÍS MAS, OLATZ LARREA, MARINA VÁZQUEZ AND MARÍA BLANCO

1. Introduction

Some companies are already aware of the need for planning an appropriate audio branding strategy. Apple, McDonalds, Samsung and Sennheiser are brands that have each designed an audio branding strategy to add value to their brand image.

"Audio branding" (or sound or sonic branding) is the discipline that approaches brand-building from a sound perspective to elicit a user's experience through an appropriate sound design. Sound branding connects certain sounds with a specific brand, establishing a strategic association. In other words, sound branding is "the creation of brand expressions in sound and the consistent, strategic usage of these properties across touch points" (Jackson 2003, 9). Sound branding may refer to any sound resource associated with the brand: a brand theme, a short jingle or an audio logo (Jackson 2004; Bollue 2015; Gustafsson 2015). The sound of a brand should be both recognisable by itself and associated to the brand (Jackson and Jankovich 2013). Jackson (2004) proposes Intel as an example of an appropriate sound strategy. The Intel logo sound is not only easily recognisable for everyone, but this logo also draws the listener's attention.

A sound strategy or sound design can fulfil several goals, such as attaining a consumer's direct response, reinforcing the brand reputation and image, improving listener's recall of products, or creating a functional and emotional atmosphere (Spence, Shankar and Blumenthal 2010; Spence 2008, 2012). According to Klink (2000, 145), an effective sound brand "should be recognizable, familiar, evoke positive affect and elicit meaning"; therefore, by using sound resources to convey the values of a brand, the listener's cognitive and emotional processing, and the image

and attitude towards this brand, can be reinforced (Argo, Popa and Smith 2010). A study conducted in Spain by Flyabit (2013) showed that 72% of the participants recalled the sound of the commercials, but only half of them were able to associate this sound with its brand. This study shows how important the sound branding strategy is (Rodero, Larrea, Mas, Vázquez and Blanco 2015).

The goal of this research is to study how voice, sound resources and music are creatively applied to advertising. Different sound resources (voice, sound effects and music) are analysed in three study cases of audio branding strategy (Nespresso, Giochi Preziosi and Mercedes-Benz).

First, this study explores the role of the human voice as the main element with which to communicate a creative idea. The identification of the brand through the voice is a huge value, because "it produces positive affection, which favors positive consumers' brand evaluations, reactions to cross-selling, and product choice" (Argo, Popa and Smith 2010). Second, sound effects and technical resources can also be considered as part of a communication strategy. The success of these effects has thus far been underestimated (Rodero et al. 2015). Third, the power of music to stimulate emotions and, consequently, to enhance memory is shown in several studies. These two factors are very important in advertising (Dubé, Chebat and Morin 1995; Alpert, Alpert and Maltz 2005). The characteristics of the music, however, need to be taken into account to become a meaningful element and not a disruptive sound resource, as sometimes occurs in radio advertising. In summary, this study analyses the sound elements of three brands to explore the basics of sound adequacy in sound branding strategies.

2. Voice, Sound Effects and Music, Applied to Branding

2.1. Voice and branding

Research on voice branding is scarce, even though the voice is the main sound resource used to convey meaning in communication processes. The identification between the voice and the brand is a crucial value in advertising. Voices are capable of creating a strong, often unconscious, hearing imprint, forming a physical and psychological mental image of the brand in the listener's mind. This image is formed according to the acoustic qualities of voices, especially voice quality. In this regard, the value of audio branding is the association between the type of voice and the brand's sound strategy. This strategy is closely related to the emotional experience of the user when interacting with the brand; for instance, if the

brand or product is connected with emotions such as euphoria, excitement or joy, or emotions such as fear or nervousness, then high- or medium-pitched voices will be more appropriate. Since high-pitched voices are perceived like an alert—for example, a baby crying (Michelsson 2001)—a shrill voice provokes annoyance in the listener, especially when the listener hears the sound for long periods of time. Consequently, there is greater brain activity in response to feminine voices compared to masculine voices. In general, women's voices usually have a sharper pitch and thus female voices easily stand out, according to the authors of this study (Lattner, Meyer and Friederici 2005). High-pitched voices also sound more distant and have a weaker presence. At the same time, they are perceived as clearer, more intelligible and transparent (Rodero 2001). Due to their sound characteristics, high-pitched voices elicit a mental image connected with being less attractive, immature and unconfident (Borkowska and Pawlowski 2011). This perception is related to the personality traits associated with children. In fact, studies by Larrea (2009) and Rodero (2007) applied to radio voices have shown that high-pitched voices are perceived as tense, distant, cold and weak, and are associated with smaller people with blond hair. Apple, Streeter and Kraus (1979) demonstrated that listeners perceived men who spoke with higher-pitched voices as being smaller, thinner, less truthful, less empathic and more nervous. Consequently, the use of these voices should be restricted to very specific associations with a brand.

By contrast, low-pitched voices are associated with negative psychological states: sadness, depression and boredom, but also with situations of greater peace and quietness. They are the opposite of high-pitched voices; therefore, prolonged exposures to low-pitched voices do not exhaust (Lattner et al. 2005), although they can become monotonous. Another concern with these voices is their darkness. They are perceived as duller, more opaque and less clear than high-pitched voices. In general, low-pitched voices have highly relevant added value, as they elicit the psychological feeling of closeness and presence. This psychological phenomenon that attributes closeness to low-pitched voices and greater distance to high-pitched voices can be explained by the link between deep voices and larger build (Collins 2000). A low-pitched voice is usually associated with the image of a person with a strong physical presence, greater size and greater weight. Similarly, low-pitched voices are often associated with maturity, confidence, dominance and persons with dark hair (Rodero 2007; Borkowska and Pawlowski 2011), as well as with warm, relaxed, close and pleasant feelings. A study by Rodero (2007) showed that low-pitched voices, both male and female, were rated as more

pleasant, "more in line with the news, more comfortable to listen to, more intelligible, clear and transparent, as well as convincing, communicative, calm, credible, safe, close, and direct". Furthermore, high-pitched voices were worse due to their association with being "cold, boring and nervous, unusual in the news, with no authority and seriousness". Medium-pitched voices were neither assessed negatively nor positively. In short, results from Larrea (2009) and Rodero (2007) indicated that low-pitched voices were perceived as more pleasant, credible, relaxed, powerful, persuasive, close and warm than other voices. These voice features can be applied to the voices used in advertising (Dahl 2010) and branding (Krishna 2012).

Regarding gender, advertising is dominated by male voices (Rodero, Larrea and Vázquez 2014). The use of female voices is unusual; however, the study by Rodero et al. (2014) found no significant differences in the level of memory between male and female voices. There is thus no evidence to support a greater use of male voices. The association between a voice and a brand should be mediated by the pitch of the voice and not by the speaker's gender.

2.2. Sound effects and branding

Sound effects play an important role in audio design. Two studies conducted by Rodero (2012, 2015) showed the potential of sound effects to significantly increase a listener's level of attention and recall and to generate vivid visual images in the listener's mind. Other authors found that sound effects can enhance the processing of messages (Miller and Marks 1992; Potter and Choi 2006). The study by Potter (2006) concluded that a higher degree of recall was obtained when synthesised sound effects (laser and echo) were used in the message. Consequently, it can be concluded that sound effects have the ability to increase a listener's attention and memory.

Despite their potential, however, sound effects are uncommon elements in audiovisual productions—with the exception of movies—and maybe that is the reason why only a few studies have been conducted on their functions. Sound effects can provide a characteristic environment of places or objects, which must match with the atmosphere of the brand, suggest or establish time, structure the sound design, or create and reinforce emotions (Rodero 2011). For all of these reasons, there is a need to use these sound features as part of an innovate design, including technical effects associated with the brand. That would be a good way to improve listeners' attention and recall of the brand.

Advertising currently uses sound effects to a limited extent. The most typical sounds are: the sound of traffic, crowds and sounds of nature (sea, wind, animals, etc.). Along with this, sound effects are frequently used only with a descriptive purpose—never functional, subjective or narrative (Rodero 2011); therefore, they only refer to reality. Advertising misses a more creative approach to sound effects as part of the audio design. Firstly, there are a lot of sound effects available, and, secondly, they can be employed in many creative ways. Consequently, different sound effects should be used, even synthetic effects, for other purposes beyond purely descriptive ones (subjective: the rain inducing sadness; functional: sounds reinforcing an action; or narrative: sounds structuring the message).

2.3. Music and branding

Music can be a very important sound element for brand recognition (Simmons 2005). Music needs to be an integral part of a sound branding strategy (Brodsky 2010). According to Brodsky, music branding has been studied as "piped-in music" (music in spaces) and background music (advertising campaigns). In both cases, music may influence emotions and behaviours according to consumer's tastes, the musical structure and the fit. The fit is "the subjective perception of the appropriateness of the music as it relates to the product". (Brodsky 2010, 262). As sound effects, music can fulfil many functions: describe conflicts, emotions and moods; suggest atmospheres or environments; structure messages; define characters and actions; or even just make listeners relax.

The musical fit of a sound branding strategy depends on three elements: voice, lyrics and genre (Zander 2006; Ballouli and Heere 2015; Piñeiro-Otero 2015). Voice is usually the least studied element as part of brand strategy, logo sound or brand name. Lyrics refer to the meaning of the language itself, thus it is not a sound but it is purely a linguistic element. The third element is genre. Brodsky's study (2010) showed that different types of music were consistently related to two car brands—Cadillac and Chevrolet—each one with a tested distinct brand personality. These results imply that the qualities used by consumers to define a brand (emotional, romantic, energetic, relaxed, natural, etc.) are consistent with the music that they believe fits the brand and the product. As stated by Brodsky, there are many other factors that influence this association: cultural differences, mood or cognitive processes. Mood is defined as the combination of musical fit, music popularity and likability (Ballouli and Heere 2015). Specifically, regarding the music genre, several studies found that classical music is associated with high-quality wine (North et

al. 1999). Similarly, Zander described how genres could be associated with a product's attributes. In this sense, a rock song could mean "power, speed, and competitiveness of the car, whereas the classical piece might emphasize beliefs about its interior trim, luxury and elegance" (Zander 2006, 468). In regards to its cognitive processing, music should accurately fit within the brand or the commercial's strategy; therefore a high involvement processing is required. Identification with the brand increases this way (Zander 2006).

The use of music in advertising, specifically radio, is not usually as effective as one would hope.

A well-chosen tune has many benefits for the brand: music essentially provides an emotional significance and facilitates the recollection of the brand and the product; however, when used as mere decoration, music can be a disruptive element and can cause the opposite effect (Park and Young 1986). Music, therefore, has to maintain certain characteristics in order to be effective: unfamiliarity (to eliminate previous associations) and the absence of lyrics or excessive percussion (Rodero 2011).

The combination of different sound effects should be based on a basic principle: every sound has to accomplish a specific function focused on reinforcing the objective of the message and creating a personality for the brand. As a result, regardless of how artistic the product is, sound features must not constitute a merely formal embellishment.

Although there is scant research about the effect of sound branding on consumers' cognitive responses, a number of researchers point out the importance of obtaining orienting responses on audiences through sound elements. According to the theoretical framework of the Limited Capacity Model of Motivated Mediated Message Processing (LC4MP), humans have few resources available to process any message; therefore, the message should be processed automatically. This means that the individual pays attention almost effortlessly. Orienting responses activate these automatic processes. Research has shown that many structural features in audiovisual messages can evoke an orienting response, including voice changes, effects and music composition (Lang 2000; Potter 2000, 2006; Potter, Lang and Bolls 2008); therefore, although there is little research about how to elicit orienting responses for an audio brand, "it is reasonable to hypothesize that advertising that contains a sonic branding element, as a structural feature, would also evoke an orienting response" (Venkataraman 2007, 10).

3. Methodology

This study analyses, from a qualitative perspective, three different audio brand cases to show the importance of sound features in radio advertising, according to the approach previously explained.

The sample was chosen following criteria such as product diversity, use of sound effects and differences in brand strategies. The selected brands were "Nespresso" (coffee), "Giochi Preziosi" (toys) and "Mercedes-Benz" (cars). Nespresso uses the expression "What else?" placed at the end of their campaigns. Giochi Preziosi uses a jingle in which the name of the brand is sung during the entire commercial. Mercedes-Benz does not use words, only a choral sound at the beginning of the advertisement. As explained, these three brands were selected because they use three different strategies, have different targets, and use different music and sound effects. As the sound logos were short, different advertising elements of these brands were analysed.

4. Results

The first brand of study is Nespresso and the "What else?" campaign, starring George Clooney. We identified the use of original music, which has been used for a long time. It is a simple instrumentation, comprised of acid jazz electric guitar and bass, accompanied by a sound effect—a single drop of coffee falling—and a silence to emphasise the slogan stated at the beginning of the message by a sensual and elegant female voice; next, using the same musical chords with only guitar and bass, George Clooney's deep voice mentions the brand and slogan in a casual tone.

The second brand is the Italian Giochi Preziosi. This brand uses a jingle to promote its products, and it always closes its messages with a sung logo. In the campaign analysed for this study, the version of "Baby Annabelle-Fait Dodo" is sung in its entirety by a woman with a children´s voices. Piano music is used with few chords, like a lullaby, along with the superimposing of baby giggles and gurgles. At the end of the message, without transition, the logo appears accompanied by electronic music and a high-pitched male voice singing.

The third brand we analysed is the original German automobile brand Mercedes-Benz. This company used an original sound logo for two years and has been considered as one of the 10 best brands (Stevens 2011). The main feature of this logo sound is the use of a brief choral melody, which conveys peace and elegance. Using the spot Class A New Generation -- Classe A- Nuova Generazione (2008) as a reference, we found a

commercial with orchestrated symphonic classical music. The advertisement uses all types of instruments to provide drama in its advertising. This strategy shows a story in the city. The spot makes use of different sound effects, such as an electric razor, a car horn, beats, coins, cars driving by, hand clashing and a multitude of doors being slammed. Finally, the advertisement closes with the choral logo, which lasts a few seconds and includes children´s voices high-pitched voices, saying something similar to "Ohloloooó". The brand discontinued this logo in 2009, as it did not reach its expected goals, and because the brand "is strong enough without one" (IIlner 2010). The brand had used a soundless logo until a few months ago (at time of writing), and in 2015 Mercedes started to use a conventional sound logo with a soft voiceover saying: "Mercedes-Benz, the best or nothing". This can be seen at the LA Auto Show 2015 Highlights spot, which describes how the brand had to reconsider the use of a sound logo.

Table 15-1 below summarises the specific characteristics of the sound logos in the three analysed brands:

Table 16-1: Characteristics of the audio brand

Brand	Music	Effects	Voice
Nespresso	acid jazz guitar and bass	drop of coffee falling	Male voice, brand ambassador, casual tone
Giochi Preziosi	electronic synthesiser music	giggles and gurgles	Jovial, masculine voice that sings the logo
Mercedes-Benz	classical music	reverberation, electric razor, car horn, beats, coins, hand clashing, doors	Choral

Table 16-1 shows, firstly, that the use of voice and the identification between the voice and the brand have a huge value. These companies each included a type of voice related to the brand, such as the voice of George Clooney, the juvenile voice of Giochi Preziosi toys, and the chorus and subsequent soft voice of Mercedes-Benz.

Secondly, the use of sound effects is identified in the choral version of the Mercedes-Benz, as a reverberation filter, which provides a celestial and sober touch to the logo. This feeling undoubtedly contributes to improving the effect on listeners' perception, along with descriptive sound effects, such as cars and doors. Giochi Preziosi uses giggles and gurgles to imitate babies' sounds, and Nespresso uses a drop of coffee falling.

Thirdly, music is used in two of the logos: Nespresso uses a bass theme, and Giochi Preziosi produces a break with the previous music; the latter use is less effective due to its short duration, which does not allow a clear identification with the brand. The fact that Mercedes opted to omit music from its logo seems intentional to create a contrasting effect, since the majority of its other commercials had used dynamic rock music or classical music. Zander (2006) identified this strategy as effective in the automobile sector.

5. Analysis

As Klink states (2000), a sound logo should be "recognizable, familiar, evoke positive affect and elicit meaning". These characteristics can be found in the three analysed cases; however, as each one of these brands has different goals, the ways in which they present their audio logos are also different. According to Spence (2008, 2012) and Spence, Shankar and Blumenthal (2010), Nespresso tries "to reinforce the brand reputation and image"; Giochi Preziosi tries "to attain a consumer's direct response", and Mercedes-Benz seeks "to get a functional and emotional client experience", as the latter brand has always been prized for its distinction value.

Nespresso's audio branding is primarily based on Clooney's voice, which supports the creative idea. In general, the voice consists of a great variety of sophisticated acoustic features, which facilitates the identification of the brand. In particular, such a well-known voice contributes to forming a physical and psychological mental image of the brand in the listener's mind. As indicated above, this image is formed according to the acoustic qualities of voices, especially pitch. George Clooney has a low-pitched voice, which is associated with credibility, maturity, security and dominance (Rodero 2007; Borkowska and Pawlowski 2011). The fact that the voice is automatically recognisable makes it easier for listeners to connect acoustic qualities with this character's traits, such as the appealing and attractive image of the actor. Furthermore, the voice does not just mention the brand but also says the

short slogan "What else?" This is a rhetorical question that fits perfectly into the strategy of the brand: Nespresso is everything you need.

Regarding music, Nespresso uses an gradually increase music correlated with the intonation of the question "What else?" This tune is expected to improve recognition and recall regardless of whether it uses different instruments or voices. Moreover, the music is used here to suggest a certain type of atmosphere. It is associated with a high-class, relaxed, sophisticated situation. Nowadays, this kind of atmosphere is usually associated with acid jazz, electric guitar and bass, which are the main instruments used in Nespresso's music. The suggestive and intriguing tune associated with George Clooney's voice and the meaning of his sentence reinforces the action typically represented in Nespresso's advertising: George meeting a good-looking woman. This image is consistent with the fact that the slogan is spoken by a sensual and elegant female voice.

Nespresso's commercial communication also uses the sound effect of "a single drop of coffee falling", followed by silence and the slogan with the logo sound. This is a descriptive and symbolic use of sound for the product. This effect should be interpreted as part of the situation previously mentioned. As a descriptive effect, it can have a great power to trigger visual images. Altogether, the four sound elements used are meaningful, as they have different descriptive, subjective, emotional and narrative functions. Furthermore, they are adequate for the brand strategy used by Nespresso. This brand has built a sound branding strategy in which recognition, recall, emotions and action are properly conveyed.

Giochi Preziosi's audio branding is based on a sung logo. The song is sung by a young male medium- to low-pitched voice, which supports the creative idea of a happy, sweet, safe toy for kids. Medium- to low-pitched male voices convey the emotional appeal of the brand, as they are perceived as more pleasant and more comfortable to listen to, more intelligible, clear and transparent, as well as "convincing, communicative, calm, credible, safe, and close" (Rodero 2007). Because this brand is selling toys, and because the targets are children, however, the medium- to low-pitched male voices do not seem the most appropriate. Regarding the use of music, Giochi Preziosi includes electronic synthesiser music, guitar and bass, and electronic music. This tune is designed to improve recognition and recall due to the use of different instruments and choral voices. Moreover, the music is used here to suggest a particular atmosphere. It is associated with the family and friendship. As previously mentioned, music may influence consumers' emotions and behaviours; therefore, the musical structure fits within the strategy of the brand and the

product. The music, however, has a merely descriptive function in this logo sound; thus Giochi Preziosi's sound design could be improved.

Mercedes-Benz's audio branding is primarily based on a group of choral voices creating a tune, which supports the company's creative idea and brand image. The fact that the choral logo is composed of children´s voices high-pitched voices contributes to the formation of a physical and psychological mental image of the brand in the listener's mind. This image is formed according to the acoustic qualities of the tune, which evokes the sound of the opera or a church choir composed of genuine, celestial, children´s and female voices. This sound is connected to the idea of elegance, refinement and luxury. The high-pitched female voices try to elicit positive mood such as joy, as they are perceived as clearer, more intelligible and transparent than other voices (Rodero 2001); therefore, the brand has achieved successful results when conveying sound features to create a brand image. Regarding sound effects, and in addition to the descriptive sound of doors and cars, Mercedes-Benz applies a reverberation filter to the chorus that provides a celestial and sober touch. In this case, the use of sound effects is not only descriptive but also subjective because it permeates the sound of the logo with emotions such as purity and spirituality, as well as an ethereal quality associated with the performance of a choir and the places in which it takes place (church, opera, etc.). As previously mentioned, the fact that Mercedes opted to omit music from its logo seems intentional, with the aim of creating a contrasting effect, since the majority of its other commercials have used dynamic rock music.

6. Conclusions

When designing a sound branding strategy, sound elements should be selected according to the brand image and the goal of the advertising message. Although the use of different sound elements is highly recommended, defining a hierarchy of sound elements with different functions is the most important aspect to take into account.

Nespresso's audio branding provides a competitive advantage since the sound elements used are associated strategically with the corporate communication and marketing of the brand. Nespresso's sound elements are associated with its brand image, the type of product, the target and the context of consumption. Nespresso's sound branding is therefore not only identified as familiar; it is strongly recognised as the sound of this specific brand. Nespresso bases its strategy on its brand voice, George Clooney, and the question "What else?" This strategy succeeds since the listener

receives a physical and psychological mental image of the brand. This voice has a narrative and structured function in all acoustic features (especially pitch, but also voice quality), and the content transmitted is comprehensively associated with the brand. Also, the advertising sound of Nespresso uses other female voices as characters with whom Clooney usually interacts in commercials. Those other voices are also associated with the "What Else?" tune and have French accents. The music has an emotional value, and it is strongly linked to Clooney's character in commercials (upper-class atmosphere, luxury, etc.). In summary, Nespresso is a successful audio branding case study.

Giochi Preziosi's sound branding strategy could be improved through the renewal of its sound logo. As Jackson and Jankovich (2013) explain, the sound of a brand should be both recognisable by itself and associated with the brand. This sound strategy should fulfil several goals, such as to attain a consumer's direct response, to reinforce the brand reputation and image, to improve recall of products, or to elicit a functional and emotional client experience (Spence 2008, 2012; Spence, Shankar and Blumenthal 2010). In the case of Giochi Preziosi, its sound logo sung by young male voices accomplishes the first goal of being recognisable, largely due to the introduction of the brand name in the song; however, the strategy fails in reinforcing the brand reputation and the image. Female or high-pitched voices could fit better with the goals and the targets of this brand. The young male voices sound old-fashioned. Also, as explained in the discussion, music has a merely descriptive function in this logo sound. The conclusion, therefore, is that Giochi Preziosi's logo can be improved.

Lastly, Mercedes's audio branding is also a successful case study. The sound elements strategically complement each other to show the product as a vivid creature with sound personality features. As stated above, Mercedes uses celestial voices to build a brand for the product, so the cars themselves acquire a personal brand image. This characteristic plays a remarkable role in Mercedes's advertising and branded audio. Finally, music is only used in some Mercedes's commercials with a descriptive function. Music has a strong emotional power; therefore, this audio element must be properly used in a sound design strategy (as in Nespresso's case), or it must be relegated to a descriptive function in commercials, otherwise music can end up exhausting the other sound resources.

According to this study, which was limited to three products from three different campaigns and companies, we cannot obtain a universal conclusion, as each brand has its objectives, which are consistent with their products' characteristics. Each audio strategy can be more or less

effective depending on these goals. In spite of this fact, and according to the analysis of this study, we could conclude that Nespresso makes better use of sound features than the other brands. Mercedes-Benz could achieve better results regarding participants' recollection, as its message is very simple and universal, not based on specific cultures or societies. In the case of Giochi Preziosi, the sound strategy is not completely effective, primarily because of the song and voices used in its commercials.

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SECTION III

POLICIES

CHAPTER SEVENTEEN

THE SECOND CENTURY OF WIRELESS:
RADIO AND THE SPECTRUM CHALLENGE
OF MOBILE COMMUNICATION
IN THE DIGITAL ERA

MARKO ALA-FOSSI

1. Introduction

After being used for wireless communication for more than 100 years, radio spectrum has become one of the key factors in the future economic growth and prosperity of Europe. The European Commission (EC) has described spectrum as "economic oxygen" (EC 2012) and as "oxygen for the Internet" (EC 2015a), referring indirectly to the growing spectrum needs of mobile broadband. According to a report commissioned by the Global Association of Mobile Operators (GSMA), the current economic value of spectrum use by mobile services in the European Union (EU) is €269 billion, more than five times the value of terrestrial broadcasting (Plum 2013). Another report, commissioned by the European Broadcasting Union (EBU) and leading European broadcasters, argues that it would not make economic sense to shut down digital terrestrial television (DTT) to clear more spectrum for mobile, at least not within the next 15 years (Aetha 2014).

In the past, spectrum was an intangible public resource regulated for public interest rather than private property or a factor of economic production. In the past, broadcasting was a well-established politically influential form of social and cultural activity using large amounts of spectrum in national and international operations; mobile telephony was a small business using modest amounts of spectrum in a variety of systems within national borders. Broadcasting was flourishing, especially in the numerous industrialised countries of Europe, with a cultural and linguistic multiplicity and well-funded public service broadcasters. More recently,

there have been tectonic shifts in politics, technologies, and the economics of both terrestrial broadcasting and mobile telephony, as well as in communications policies concerning spectrum use.

This so-called deregulation and liberalisation of communication policies began in the Western world in the 1970s, and nearly all national public service broadcasters in Europe faced private and commercial competition by the end of the 1980s. Terrestrial broadcasting was also competing with new alternative channels such as cable and satellite for broadcast content. Ideological visions and theories of the information society were driving political support for and investment in digitisation of all communications as well as developing a global network for computer communications, the Internet and redesigning mobile telephony as a cellular solution, making it capable of serving a mass market across national borders. In this increasingly neo-liberal world, treating spectrum based on its economic value instead of its social value became not only tolerated but endorsed (Delaere Cullell-March 2014; Galperin 2004; Sims et al. 2015; Van Cuilenburg and McQuail 2003; Webster 2014).

The market system was first applied to spectrum allocation in the early 1990s, but in Europe the auction system was not widely used until the year 2000. The world's first spectrum auction for third generation (3G) mobile telephony, a system to deliver mobile Internet services, was held in the UK and was soon followed by eight other European 3G auctions (Sims et al. 2015). At that time, the EU was increasing its involvement in spectrum policy and building a new supranational regulatory structure (Delaere and Cullell-March 2014). In this context, the influential American writer Jeremy Rifkin argued that deregulation and commercialisation of telecommunication and broadcasting would accelerate the end of the nation state. He also predicted that "in the Age of Access, spectrum real estate is likely to be the most important asset in the world. Only a handful of global media players will be able to afford to buy large parts of the electromagnetic spectrum" (Rifkin 2001, 226–27).

This article aims at understanding the politics and dynamics of the ongoing spectrum battle between broadcasting and mobile in its historical context with a special interest in European digital radio broadcasting (Freedman 2008; O'Neill et al. 2010). A recent turning point in this development was the International Telecommunication Union (ITU) World Radiocommunication Conference in 2012 (WRC-12), where a carefully prepared pan-European consensus on the division of spectrum between digital broadcasting and mobile broadband was negated by a surprise proposal from the African and Arab nations. Perhaps for the first time in history, European nations were not able to determine their

spectrum use; this was a serious defeat. With this single decision, European TV broadcasters were suddenly in danger of losing about one-third of their remaining spectrum—more than twice the amount originally agreed upon for mobile use.

Are the African and Arab countries now taking over the European dominance in spectrum planning, or is this about the global mobile business increasing its influence in intergovernmental decision-making? How should we understand the swift change in spectrum policies of European nations towards releasing additional spectrum to mobile after WRC-12? Is it about broadcasters losing their hegemonic position in national policy-making in the European countries, or is it also about weakening nation states trying to improve their competitiveness by shifting resources to the mobile economy in the hope of filling state coffers with spectrum auctions? Additionally, what will happen to terrestrial Digital Audio Broadcasting (DAB) sharing a spectrum band with Digital Video Broadcasting (DVB) if digital TV is already losing its spectrum elsewhere?

This article is one of the outcomes of a research project called "Broadcasting in the Post-Broadcast Era: Policy, Technology, and Content Production" at the University of Tampere. The first part attempts to answer the above questions by analysing the historical development of terrestrial broadcasting and mobile telephony as two separate but intertwined spectrum-dependent socio-technological systems from the perspectives of political economy and new institutionalism (Galperin 2004). Europe is the main focus, but the transnational and global dimensions of the development are considered. The second part is focused on the events at WRC-12, its aftermath and the most recent developments prior to WRC-15 in November 2015.

2. A Brief History of Broadcasting and Mobile Telephony as Spectrum Users

Broadcasting has never been the only user of radio spectrum, but it has been one of the most privileged, along with the military and merchant navy, since the mid-1920s. Early AM radio used low or longwave (LF) and medium or medium wave (MF) frequencies, which were first divided and allocated in international agreements made by European broadcasting companies (Lax 2009; Wormbs 2011). The organisation overseeing these agreements, the International Broadcasting Union (IBU), was non-governmental and, thus, unable to make any binding transnational decisions on spectrum planning. This problem was resolved after WWII

when the Allied powers agreed that international decisions on broadcast spectrum would be made at the International Telecommunications Union (ITU) (Michalis 2007; Wormbs 2011). The ITU was originally established and controlled by the European countries, but in 1947 it became a United Nations (UN) agency and redefined its global field into three region— Europe, Africa and the Middle East being Region 1 (El-Moghazi et al. 2014).

As new technologies were able to use even higher frequencies, the frequency allocation extended up to 10,500 MHz. Broadcasting had already proved its social and commercial power, so new "television and FM broadcasting services received fairly generous allocations in this band" (Wolley 1995, 52). The propagation characteristics of the very high frequency (VHF)/ultra-high frequency (UHF) spectrum were ideal for producing universal broadcast coverage because the signal travels long distances and effectively penetrates any obstacles. The experiments with both FM radio and TV broadcasting before WWII were made on the VHF bands, but most of the bandwidth for the new spectrum-hungry visual media was on the UHF band (Lax 2009; Sims et al. 2015).

This new UHF frontier was first taken into wider use in the US, where television was on its way to becoming a new commercial mass media. In 1953, about 90% of TV transmitters and receivers in the world were in North America (UNESCO 1963). Although a broadcast TV station was in many cases likely to become a very profitable private business, the licenses were granted by the US Federal Communications Commission (FCC) in a political process—a "beauty contest" based on relatively vague public interest criteria. This handout of public spectrum made Leo Herzel suggest in 1951 applying the market system to spectrum allocation; the idea was further developed a few years later by economist Ronald Coase. The US political system was not yet ready to accept spectrum auctions, though (Coase 1959; Sims et al. 2015).

In Europe, the allocation of spectrum resources was much more straightforward because broadcasting was still primarily a national monopoly. Any frequency allocated to a European country was, in practice, given to a particular national public service broadcasting company, and one of the primary tasks of the new, non-governmental EBU established in 1950 was addressing technical and legal issues in international frequency management (Michalis 2007; Wormbs 2011). Initially, development of TV broadcasting in Europe after WWII was not as rapid as in the US; however, by the 1960s more than 50% of all TV transmitters in the world were in Europe. By that time, the Europe was also the world leader in the implementation of FM radio, while its former

colonies in Africa possessed less than 1% of the TV and FM transmitters in the world (UNESCO 1963, 1987).

Because of the high density of transmitters and the various needs of European broadcasters, Europe largely dominated the process of drafting regional frequency plans. Despite all the development, the contrast between Europe and Africa, especially in the scope of terrestrial broadcast TV operations, has remained (Smallwood 2011), while broadcasting in the European countries has gradually grown in very different national directions. Dependency on terrestrial TV in Spain and Italy, for example, has remained relatively high, while Germany and Netherlands rely much more on satellite and cable TV distribution (Doeven 2002; El-Moghazi et al. 2014; Reimers 2013; Sims et al. 2015).

After WWII, the US led Europe as well as the rest of the world in another form of spectrum use. In 1946, the first public mobile telephone system was used in St. Louis, MO, and 25 other American cities quickly followed. In Europe, the first public mobile phone services were introduced in the Netherlands (1948) and Sweden (1956). Automated pre-cellular systems were in use in the US by the mid-1960s and in continental Europe by the early 1970s. These systems had a very limited capacity and were expensive to build, so they had no mass market potential; however, in designing systems the Nordic countries strove for more universal mobile services instead of the most sophisticated technical solutions (Manninen 2002).

Strong consumer demand for mobile telephony encouraged Nordic telecom administrations to continue developing and cooperating for a new pan-Nordic system to provide an even greater service capacity. As Nordic citizens had been able to live and work in any Nordic country without a passport or working permit since the mid-1950s, interoperability of mobile telephone systems was essential. As a result, the Nordic Mobile Telephony (NMT) system introduced in 1981 was the first fully automatic cellular system capable of nationwide service and international (pan-Nordic) roaming. By 1983, there were almost as many mobile phone subscribers in the Nordic countries as in the rest of Europe and the US combined. The contrast with the rest of the world was even more striking, as two-thirds of the world's population still had no access to any telephone services, and all of Africa combined had fewer telephones than the city of Tokyo, Japan (ITU 1984; Manninen 2002).

Universal, egalitarian services have been typical of Nordic media systems (Syvertsen et al. 2014), and, according to Manninen (2002), the solutions supporting the universal service approach first selected for Nordic analogue and later for European digital mobile phone systems

finally made it possible to build reasonably priced handsets and networks for everyone and to create a mass market. Another important prerequisite for the growth of mobile telephony was the first global spectrum allocation for land-based mobile radio (900 MHz band), which the World Administrative Radio Conference (WARC) had made in 1979. The third condition was pan-European cooperation. The development of the Groupe Spécial Mobile (GSM) mobile phone system began in 1982; it was being used commercially 10 years later (Manninen 2002; Pelkmans 2001).

Although GSM was originally intended as a European system, it became the most successful and widely adopted mobile system in the world. Within 10 years of the first GSM call in 1991, there were already half a billion GSM subscriptions in nearly 170 countries. Currently, there are more than 7 billion mobile subscriptions, and 95% of the world's population is covered by cellular networks (GSMA 2001; ITU 2015a). In Africa, the number of mobile phone subscribers surpassed the number of users in Tokyo by the late 1990s; it exceeded the number in the entire EU and in the US in 2012 (ITU 2003; Yonazi et al. 2012). The number of subscribers is expected to grow, especially in Asia-Pacific and Africa, while in the developed world mobile telephony is nearly at market saturation. Mobile telecom industries, however, predict the exponential growth of mobile data traffic as the original 2G mobile telephone networks are replaced with 3G and 4G networks capable of delivering, for example, streaming video (GSMA 2015; ITU 2015b).

3. Towards The Digital Age: Focusing on Spectrum Efficiency?

From a spectrum perspective, there were at least two significant differences between the development of the first European mobile telephone system (GSM) and the development of the new European broadcasting systems (DAB and High Definition Multiplexed Analogue Component—HD-MAC) which were all initiated in the 1980s. First, there was an existing spectrum allocation (900 MHz band) for the new mobile system before there was even a project for developing the technology, unlike in the case of DAB radio. Second, unlike the developers of the new pan-European standard for TV broadcasting, the GSM developers chose to aim primarily at digital solutions at a relatively early stage of the project, in 1984 (Manninen 2002).

DAB radio was an all-digital concept from its very beginning in 1981, but there was a major flaw in the original spectrum plan of terrestrial Digital Audio Broadcasting (DAB-T).

Although part of the reason for the system's development in the first place was the congestion of the FM band in certain European countries, as well as interference problems, DAB was first supposed to replace the FM system simply by switching the FM transmitters to DAB transmitters on the current band (VHF II: 87.5–108 MHz). This was technically possible, but an abrupt FM switch-off would have had huge economic, social and even political risks, so the idea was rejected by the broadcasters and has not gained popularity over the last 20 years (Beutler 2012; ECC 2010; Erkkilä and Jokisalo 1994; Hunt et al. 1996; O'Neill et al. 2010).

With the rejection of the FM switch-off plan, the DAB project actually created a need for new spectrum allocations for radio broadcasting. In 1995, the European Conference of Postal and Telecommunications Administrations (CEPT) provided two allocations for terrestrial digital radio: the VHF III (174–230 MHz) band and the so called "L-band" (1452–1479.5 MHz). It was agreed that the FM band would be left outside of the DAB plan at that time. Allocations for radio services on higher-frequency bands grew over 400%, from 20.5 MHz on VHF II/FM band to 104 MHz on three separate bands. The relevance of the L-band (27.5 MHz wide) turned out to be very low. DAB was not implemented via satellite, and any terrestrial L-band network would have required more transmitter sites when compared to VHF III. Also, the only DAB experiment on the L-band was a failure in Canada (Ala-Fossi and Stavitsky 2004; Beutler 2012; Hunt et al. 1995; O'Neill et al. 2010).

The VHF III band (56 MHz wide) thus became the main DAB band in Europe. It was vacant as soon as the last remaining analogue TV on VHF was discontinued; consequently, a number of European countries launched DAB services on VHF III in the late 1990s. In 2006, however, it was agreed at the ITU Regional Radiocommunication Conference (RRC) in Geneva that the VHF III band could also be used for terrestrial Digital Video Broadcasting (DVB-T). A full 20 years after the introduction of DAB, only one country in the world—Norway—has set a fixed date for switching the nationwide FM radio services to DAB only. The reason for this is related to not switching off FM, because local radio will still remain on FM. As Norway has even allocated one extra channel for DAB, terrestrial audio broadcasting occupies 86.5 MHz on VHF II and VHF III, which is over 300% more than FM radio (EBU 2014).

The European project for developing the first joint new television standard, launched in 1986, was not focused on spectrum efficiency or a digital solution. It was a defensive counter-reaction to a Japanese proposal for a new global standard of analogue high-definition television (HDTV). Approximately US$1.4 billion was spent on European HD-MAC

development. Providing any terrestrial services would have been impossible because of the lack of vacant UHF spectrum, but the concept was not abandoned for the digital approach until 1993 (Galperin 2004).

Interestingly, the American broadcast industry initially embraced the Japanese HDTV because, in terrestrial broadcasting, it required two 6-MHz TV channels instead of one. The National Association of Broadcasters (NAB) argued that any reallocation of UHF spectrum the FCC was planning for land-based mobile radio would make HDTV impossible for local broadcasters; the FCC cancelled its plans in March 1987. The US, however, returned to the use of Japanese HDTV, and the FCC started to seek HDTV solutions which would fit into a single TV channel. This was why some developers investigated the digital approach to HDTV as early as the late 1980s (Brinkley 1997). At first, NAB liked the European DAB; by 1991, though, American broadcasters had already started to develop an alternative digital radio standard. It was designed to launch the digital transmission not only in the same band but also on the same channel, at the same time as analogue FM or AM radio broadcasting. The main reason for this complex design was an attempt to protect the asset value of broadcast licenses rather than the total lack of an alternative spectrum (Ala-Fossi and Stavitsky 2004).

4. Spectrum Auctions Have Become the European Default—Except in Broadcasting

As noted above, by the late 1980s political pressure already existed in the US to start reallocating the UHF spectrum resources from broadcasting to other purposes. Terrestrial broadcasting was no longer the only way to distribute TV programming—cable and satellite were now available; however, it was becoming clear that demand for new spectrum-dependent services was growing faster than the availability of frequencies. After a group of US developers made a breakthrough with digital TV in 1990, digitisation of TV broadcasting became a means of releasing more valuable spectrum. The market system was now used to allocate spectrum, partly to rationalise the complex assignment process and partly to ensure that spectrum was used efficiently. It is often assumed that the first ever spectrum auction was the 1994 FCC mobile service auction, but both New Zealand (1990) and Sweden (1993) had auctioned broadcast licenses for commercial radio prior to that (Galperin 2004; Grönlund et al. 2006; MBIE 2014; Sims et al. 2015).

In 1990s Europe, all licenses for the new GSM (2G) digital mobile telephone service (900 MHz band) were still granted in a traditional

"beauty contest"—a political licensing process. When granting the next generation 3G mobile phone licenses in 2000, however, the UK, followed by a number of other European countries, allocated the spectrum (2100 MHz band) using an auction. The expectations for the new mobile Internet business were so high that these auctions generated enormous sums of money for some of the states; for example, £22.5 billion in the UK and €50.5 billion in Germany. It soon became obvious that the 3G licenses were overvalued, and some telecom operators ended up in financial crisis. One of the problems with the auctions is that the more the operator pays to the state for the spectrum the less it can invest in the actual services. In any case, auctions have become a mainstream system for allocating spectrum for mobile services in Europe (Sims et al. 2015).

Although the auctions are intended to increase the efficiency of spectrum use, there have been no serious attempts to auction broadcast licenses in Europe after the 1990s Swedish experiment. Sims et al. (2015) argue that this is largely because of the social and cultural goals of broadcasting, and because of the many complexities, national variations of the TV markets and big national investments in DTT. All of this does not mean that broadcast licenses would not have been auctioned at all, however—for example, New Zealand[1] and India[2] have auctioned FM broadcast licenses as recently as 2015—or that the European broadcast spectrum would remain free forever. Another approach to encourage the broadcasters to use the smallest amount of spectrum possible, called "administrative incentive pricing" (AIP), has been developed in the UK. While several countries (e.g., Finland) are planning to implement AIP in broadcasting, this idea has been put on hold in the UK until 2020. In the US, the FCC is going to lure the American broadcasters to sell the 600 MHz band UHF spectrum voluntarily instead of forcing them to pay for it. The new incentive auction system will be tested in March 2016 (FCC 2013; MINTC 2012; Sims et al. 2015).

5. The Origin of the 700 Mhz Band Problem and the Future of UHF

The European standard for DVB-T was introduced in 1995, and the first regular services were offered in the UK in 1998. Although one of the main motives for investing in the digitisation of TV broadcasting was to release

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[1] https://www.rsm.govt.nz/projects-auctions/archived-projects-auctions/auction-of-unsold-am-and-fm-licences-auction-13a

[2] http://pib.nic.in/newsite/PrintRelease.aspx?relid=126075

valuable UHF spectrum, the exact size and location of this "digital dividend" was not confirmed until WRC-07. The US had proposed a new uniform global allocation for mobile services; however, as the European countries were able to block this idea with the support of the African countries, all ITU regions ended up having slightly different digital dividends in the upper UHF band. In Europe and Region 1, the digital dividend to be released by 2015 was then only 72 MHz on the 800 MHz band (790–862 MHz), as opposed to 108 MHz on the 700 and 800 MHz bands (698–806 MHz) in the Americas (Region 2) and parts of Asia-Pacific (Region 3) (El-Moghazi et al. 2014; Galperin 2004; Massaro 2013; Russell 2007).

At the time, this was considered a success, at least in the European countries, because it protected the spectrum needs of terrestrial broadcasters that were still in the middle of the digital switchover in most countries; however, not all spectrum policy stakeholders in Europe were completely satisfied. While preparing the first ever Radio Spectrum Policy Programme (RSPP) for the EU, the EC suggested that it could start looking for a second digital dividend below 790 MHz in the future. This raised serious concerns among the member states, partly because the Commission could evaluate the efficiency of national spectrum management policies. Although the idea was also supported by the European Parliament, the EC deleted it from RSPP to allow spectrum allocation to remain strictly in national competition (Defraigne 2011; Pearson and Marks 2012).

After the US had auctioned the 700 MHz band and introduced a very complex national band plan for new mobile broadband services in 2008, the major mobile telecom equipment manufacturers turned their focus to the largest potential market in the world, the Asia-Pacific region, with its population of 4 billion. Ericsson in particular, but also Nokia, worked closely with ITU Region 3 countries to develop a joint APT700 band plan for 4G mobile broadband in 2011 (APT 2011; Ericsson 2014). It was promoted as a global solution which would also work for the Latin American countries. Encouraged by the mobile industries, the African Telecommunications Union (ATU) decided to pursue the allocation of the 700 MHz (694–790 MHz) band for mobile services at WRC-12 even though this issue was not on the original conference agenda. The European countries were surprised by this, but they were even more surprised that the proposal made by the African and Arab countries was accepted at WRC-12 against determined European opposition (El-Moghazi et al. 2014).

The European countries were only able to postpone the final decision on reallocation of the 700 MHz band until 2015 at the next WRC, which now had two major issues concerning terrestrial broadcasting at the top of its agenda. WRC-15 will start with negotiations on additional spectrum allocations for mobile services, which means that the rest of the UHF and several other broadcast allocations—including the L-band—would be discussed. The second issue is the 700 MHz band (OFCOM 2012; Puigrefagut 2015).

Perhaps the most important reason for the African countries' promotion of reallocating the 700 MHz band was that, for them, it was the first digital dividend rather than the second. The 800 MHz band has already been allocated to other services (military and 2G mobile using CDMA), so it would not be available for mobile broadband even after the digitisation of TV in Africa in 2015. In addition, the African and Arab countries never had the same need for terrestrial TV broadcasting spectrum that the European countries had. Only 43% of the African countries had only one or two analogue TV channels in 2011, and it was estimated that DTT spectrum needs after the digital switchover would only be increased in Ethiopia (El-Moghazi et al. 2014; Smallwood 2011).

For the European countries, the WRC-12 decision was a problem, as no one had seriously expected that about one-third of the spectrum space of European television could ever be opened for mobile use against the will of the European nations and their broadcasters. Even the clearing and auctioning of the 800 MHz band for 4G was still in process. Nothing would have forced the European countries to change their policy and voluntarily start clearing the entire 700 MHz band from broadcast use and switching to mobile broadband use, especially as the decision was still to be confirmed at WRC-15; however, that is exactly what happened.

The first country in Europe to make such a plan was Finland in September 2012. It was followed by Sweden in February 2014 and then by several other EU members such as Germany, France and the UK. The first European 700 MHz auction was held in Germany in the summer of 2015, but the spectrum will not be available for mobile services nationwide until 2018. That is about a year later than in Finland, where the actual clearing of the band is already underway. Finland, and now Sweden, have a small competitive advantage in this process as they are not going to implement DAB radio, and the whole VHF III band is available for DTT services. In practice, releasing the 700 MHz band by 2017 requires a new digital switchover of television from DVB-T to the more efficient DVB-T2; a crucial part of the Finnish solution to this puzzle was implementing the new DVB-T2 services first on the VHF III band (EC 2014; MINTC 2012).

The band is only 56 MHz wide, but the Finnish mobile operator DNA has been broadcasting 16 high-definition (HD) and 10 standard-definition (SD) channels on three nationwide multiplexes using single-frequency networks (SFN) and DVB-T2 on VHF III since 2011 (Ek 2012). A recent report commissioned by the GSMA has suggested that terrestrial digital TV in most Arab countries would fit entirely into the VHF III band (Plum 2015).

Although the loss of the 700 MHz band on UHF will most likely cause increased pressure in Europe to introduce (more) DTT services on VHF III at the cost of DAB radio, this may not be the most urgent problem according to the EBU; the current low use of the VHF III for DAB and/or DTT in general would be a more pressing concern. VHF III will also be the last band available for DAB, because the unused L-band (1452–1492 MHz) is most likely going to be released for mobile use at WRC-15. The remaining UHF band (470–694 MHz) will probably stay in DTT use, however, as a majority of ITU members oppose any changes to it (EC 2015b; Puigrefagut 2015), although Europe is divided on this issue. This was reflected in the work of the EU High Level Group (HLG) on the future of UHF, on which it could not reach a consensus. Its chairman proposed (Lamy 2014) that even if the 700 MHz band could be released for mobile use by 2020 the rest of the UHF below 694 MHz should remain exclusively in broadcast use at least until 2030.

The EC made a proposal (EC 2015b) based on these ideas, but it has been rejected even by countries that both support the reallocation of the 700 MHz band (and the L-band) for mobile and reject opening more UHF spectrum for mobile, as suggested. The problem was that the EC wanted a binding decision from the European Council on spectrum issues prior to WRC-15. The UK government saw this as a deviation from previous practice where joint spectrum policy goals were defined in non-binding Council Conclusions. This view was supported by France, Germany and 12 other member states which suggested that the Council should still use Conclusions instead of a Decision, as was later confirmed by the Committee of the Permanent Representatives (Coreper). This means that now even Finland can vote according to its national policy and support reallocation of UHF band for mobile at WRC-15—unlike the rest of Europe (DCMS 2015; MINTC 2015; Puigrefagut 2015).

6. Discussion and Conclusions

Rifkin (2001) was right about both the decline of the nation state and the increase in the economic importance of the spectrum, even though we may

have not yet fully entered the "age of access". The case of the 700 MHz band shows that spectrum policies are no longer shaped by the states alone, and much less by the European states alone than previously, yet certain political power structures continue to support the old order. Only the nation states can be voting members of the ITU—unlike the EU or any industry organisations, which are trying to get their message heard by the nation states. The EC has expressed its intent to take over control of the spectrum for the common market to ensure its economic growth; member states are now suspicious of suggestions made by the EC on the spectrum.

Although European nation states are still free to make their own spectrum policies at home and at the WRC, they are no longer able to dominate the Region 1 decisions as in earlier decades. As El-Moghazi et al. (2014) pointed out, this not because the European influence decreased; rather, the role of African and Arab countries has increased. This is because African and Arab countries can now choose whether to align with the Asian countries and the largest markets or remain with their European neighbours. The European countries may still have certain advantages when it comes to decisions related to the industry—some mobile telecommunication industry giants such as Ericsson and Nokia have their roots and headquarters in Europe—however, they are no longer the old national champions, whom the European nation states used as tools of their own industrial policy, but global corporations now able to make smaller states like Finland work for their policy goals rather than the other way around.

Originally, European broadcasters were relatively free to make spectrum decisions on their own, but their interests became protected only after the nation states were able to make binding international agreements on spectrum issues. Thanks to their strong political and cultural role, the broadcasters did not have to worry too much about the amount of spectrum they used—at least not in Europe. Now, terrestrial and public-service broadcasting both have new competitors and alternatives, and their relative social importance in the eyes of their governments has waned. European broadcasters are not likely to get any stronger, so they should no longer take the terrestrial TV and radio spectrum for granted. They do not pay for their spectrum at the moment, but there is no guarantee that attempts to block other users simply by occupying a part of the spectrum would not be an expensive exercise. At the same time, each band released for mobile use is privatised through auctions.

Digitalisation is a solution for increasing the capacity of the system without increasing its need for spectrum. European broadcasters have been introducing digital radio for 20 years with an approach which multiplies

the system capacity and the amount of VHF spectrum occupied with terrestrial radio broadcasting, and all this without a feasible plan of what to do with the FM band in case of a successful switchover (BBC 2015). It is certainly time to reconsider this strategy and study the possibility of introducing hybrid and in-band digital services like Radio DNS and DRM30/DRM+ by reusing the old AM and FM broadcast radio bands (LF, MF and VHFII). Considering global developments in UHF spectrum use, there likely will be growing pressure to clear the 600 MHz band for mobile in Europe, which means that VHF III use will be evaluated from a new perspective. The battle over the European broadcast spectrum is not over—it is about to begin.

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CHAPTER EIGHTEEN

RADIO IN BRAZIL:
THE SIZE OF THE MEDIUM
AND THE CURRENT STAGE OF RESEARCH

ANTONIO ADAMI

1. Radio and the Market

1.1. The Brazilian radio market

Radio is a massive medium in Brazil, a country with incredibly long borders. It reaches 90% of the population. In Brazil 70% of the radio production is devoted to entertainment and 50% to news, according to the media investment report Projeto Inter-Meios, coordinated by the research group Meio & Mensagem in a partnership with PricewaterhouseCoopers (PwC). For those interested in knowing the country better, we present below selected official data from IBGE (Instituto Brasileiro de Geografia e Estatística—the Brazilian Institution of Geography and Statistics) from July 10, 2015.

Brazil
Population: 200 million
Fifth largest country in the world in terms of territory
8,515,767,049 km2 of total area
7,491 km of coastline

Borders
North border with Venezuela, Guyana, Suriname and the French Overseas Territories;
Northwest border with Colombia;
West border with Bolivia and Peru;
Southwest border with Argentina and Paraguay;

South border with Uruguay;
In South America, Only Ecuador and Chile do not have a Brazilian border.

Fig. 1-1: Brazil

According to the data from Inter-Meios, the radio listeners' habits are as follows: Brazilian country music is the most listened-to style, with a population rating of 50%. Brazilian popular music has a population rating of 41%. After analysing these numbers, we can conclude that an average Brazilian listens to around 3 hours and 50 minutes of radio per day, the highest audience peak being around 10am. According to the commercial department of the main radio station in the capital cities (São Paulo, Belo Horizonte, Rio de Janeiro and Porto Alegre), the primetimes of this medium are 7am–10am, 12pm–2pm and 6pm–8pm. Brazilian radio advertising obtains the most listeners during those hours. A total of 50% of

Brazilians listen to radio at home, 10% in the car and 5% at work. A curious fact about radio is that a significant portion of the audience consumes other media simultaneously while listening to radio. The Internet is the most consumed medium, since 18% of the listeners access radio content through the Internet. A further 16% listen to the radio while watching television, 13% while reading the newspaper and 12% while reading magazines. There is no data yet on radio listened to through mobile devices, but we believe it is a growing trend. Considering the analysis from Christian Metz (1980), radio is the only medium with such characteristics, and, by our interpretation, it is the one with the most diegetic interaction with the listener since it can live the sounds of the real world without being disturbed by them.

1.2. The advertising market in Brazil

Since we are focusing on the size of the medium of radio in Brazil, it is important to highlight that the profits of the advertising market in Brazil, according to *NET Notícias* data from 2014, have totalled US$19.77 billion, putting Brazil in the 6th place of the global ranking, which is led by the United States and followed by China, Japan, Germany and the United Kingdom. In Brazilian currency (R$—*reais*), the market gained a total of R$46.36 billion in 2014, according to the Projeto Inter-Meios report. This number represents a growth of 1.5% compared to the previous year since the total investment in media in 2013 was R$39.97 billion. Cable TV by subscription earned R$2.13 billion and a growth of 28% in comparison with 2013. Exterior media companies, such as "out-of-home" advertising businesses, received R$2.24 billion in investments, 21.1% more than in 2013. According to the APG|SGA group, Clear Channel, Exterion Media and JCDecaux (all companies involved in delivering benefits and global development figures to advertisers for the digital out-of-home campaigns), this average figure will rise 21% in 2015. Open TV (free television channels) had a growth of 8.1% to R$23.39 billion. Cinema took over 5.2% of the market with R$114 million, and radio had a growth of 1.8% to R$2.66 billion during the same period. Newspapers received R$4.57 billion, 11.6% less than the previous year. Magazines also lost 17% and the Internet 25.7%. Regarding such losses, Inter-Meios explains:

> The fact that ^ big Internet portals (Globo.com, IG, MSN, Terra, UOL and Yahoo) left is one of the explanations for the number obtained in online platforms. These companies decided to follow the big players' (such as Google, Facebook and Twitter) example, implementing international

policies that restrict the release of investment data. This way, the presence
of the Internet in the Inter-Meios report is 35%. (Author's translation)

Open TV in Brazil, not surprisingly, is the biggest recipient of Brazilian
advertising investment, with 58.5% of the total, followed by newspapers
(11.4%), Internet (7.6%) and radio (6.7%). Exterior media, with 5.6%, has
gone up a level in the share, as did Cable TV, with 5.3%. Magazines have
dropped down one spot, with 4.1%, followed by guides and lists (0.4%
each) and cinema (0.3%). The graphic in Figure 17-2 below illustrates the
Projeto Inter-Meios data from 2014:

Mercado extrapolado
Valores correntes (R$ milhões)

	2013	SHARE (%)	2014	SHARE (%)	VARIAÇÃO 13-14 (%)
TV aberta	21.648	55	23.396	58,5	8,1 ↑
TV paga	1.663	4,2	2.129	5,3	28 ↑
Jornal	5.176	13,1	4.574	11,4	-11,6 ↓
Revista	1.978	5	1.642	4,1	-17 ↓
Rádio	2.616	6,6	2.664	6,7	1,8 ↑
Internet	4.095	10,4	3.041	7,6	-25,7 ↓
Cinema	109	0,3	114	0,3	5,2 ↑
Guias e listas	250	0,6	168	0,4	-32,9 ↓
Mídia exterior	1.853	4,7	2.244	5,6	21,1 ↑
Total	**39.388**	**100**	**39.973**	**100**	**1,5**

	2013	2014	VARIAÇÃO 13-14 (%)
Total extrapolado	39.388	39.973	1,5
+ Produção comercial	6.302	6.396	1,5
Bolo publicitário total	**45.690**	**46.368**	**1,5**

Obs.: Cálculos incluem classificados, decontos de negociação e comissão de agências;
custos de produção comercial equivalem a 16% para ambos os anos
Fonte: Projeto Inter-Meios

Fig. 1-2: Brazilian advertising investment (Source: Projeto Inter-Meios)
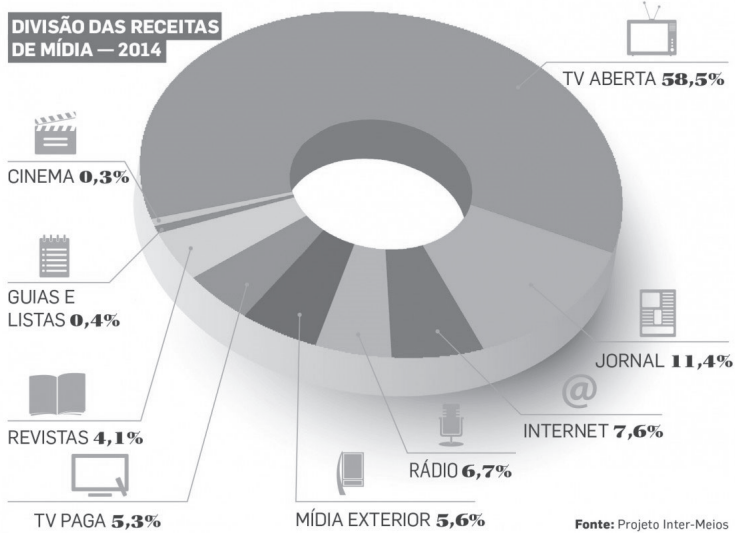
Fig. 1-3: Brazilian advertising investment (Source: Projeto Inter-Meios)

1.3. The radio stations in Brazil: FM, AM (OC, OT) and RADCOM

The number of radio stations broadcasting regularly and officially in Brazil is obviously large and relevant due to the size of the country. Table 17-1 below shows the latest update (2014) made by the Department of Communications of Brazil.

Table 1-2: General Radiodifusion

DATABASE SRD: 29/09/2014

GENERAL RADIODIFUSION								
REGION	UF	RADIO				RAD COM	TELEVISION	
		FM	AM				GE NE RA TOR	RE- TRANS MITTER
			OM	OC	OT			
MIDWEST	DF	26	9	5	0	34	12	29
MIDWEST	GO	141	60	3	4	221	22	507
MIDWEST	MS	84	55	0	4	87	14	249
MIDWEST	MT	98	64	0	4	95	13	309
NORTHEAST	AL	44	18	0	0	70	6	155
NORTHEAST	BA	172	98	0	1	336	17	715
NORTHEAST	CE	147	104	0	0	229	18	375
NORTHEAST	MA	60	43	1	3	164	14	349
NORTHEAST	PB	76	34	0	0	152	11	122
NORTHEAST	PE	106	41	0	1	192	14	181
NORTHEAST	PI	47	50	0	1	98	11	98
NORTHEAST	RN	36	33	0	0	129	9	98
NORTHEAST	SE	34	13	0	0	38	5	64
NORTH	AC	25	11	0	5	5	8	97
NORTH	AM	40	27	2	10	42	9	261
NORTH	AP	19	6	0	2	19	7	54
NORTH	PA	114	45	0	8	127	11	398
NORTH	RO	57	23	0	5	43	8	174
NORTH	RR	14	6	0	1	6	3	63
NORTH	TO	45	19	0	1	85	5	165
SOUTHEAST	ES	64	26	0	1	71	15	197
SOUTHEAST	MG	451	185	4	5	749	90	1721
SOUTHEAST	RJ	104	60	6	1	126	20	428
SOUTHEAST	SP	526	274	22	15	592	88	1847
SOUTH	PR	235	180	10	2	315	46	513
SOUTH	RS	282	189	10	0	404	38	806
SOUTH	SC	162	108	3	0	212	29	764
TOTAL		3209	1781	66	74	4641	543	10739

Definitely, the current landscape is the following:

- Radio broadcasting in frequency modulation (FM): 3,209 stations
- Radio broadcasting in medium wave (AM): 1,781 stations

- Radio broadcasting in medium wave (OC): 66 stations
- Community Radio broadcasting (RADCOM): 4,641 stations

1.4. Community radio stations in Brazil

Table 17-2 below includes only community broadcasters, which is an important dataset in terms of the democratisation of the community space. They include a total of 4,556 radio stations. We have observed that, comparing both tables (17-1 and 17-2), there is a difference of 85 community broadcasters, due to the fact that they had not yet been legalised.

Table 1-3: Licensed Broadcasters

Licensed Broadcasters
Radiodifusion Control System (SRD) Data – 01/10/2013

STATE	Number of broadcasters
AC	41
AL	5
AM	70
AP	18
BA	322
CE	226
DF	34
ES	71
GO	215
MA	161
MG	738
MS	85
MT	93
PA	126
PB	149
PE	192
PI	92
PR	306
RJ	125
RN	125

Licensed Broadcasters
Radiodifusion Control System (SRD) Data – 01/10/2013

STATE	Number of broadcasters
RO	43
RR	6
RS	403
SC	208
SE	37
SP	585
TO	80
Total	4556

2. Radio Research in Brazil

As this article is the result of an important Latin American panel radio of ECREA, we considered it important to include a section addressing the state of radio research in Brazil. Despite the qualitative growth of research, numbers are, unfortunately, not encouraging.

In Brazil, there are groups of well-organised researchers that gather in conferences and meetings, such as the Brazilian Society for Interdisciplinary Studies in Communication (Intercom), the Alcar Network and other periodic events. There is good organisation and systematisation of knowledge in all of these events, approaching radio as a medium in different research fields; however, we have noticed a marked shortage in scientific production that is truly original and has relevance and social interest. The repetitiveness and lack of originality of the works is unfortunately notorious, which, given the quality of the discussions, often leads to the researchers' lack of interest in these forums. It is clear that students and even senior researchers make use of articles and books already published in order to repeat data and research. The little interest shown in these events and articles regarding the theoretical aspects of radio production, reception and radio historyis astonishing. There are also many articles and books with research data issues, such as inaccurate dates, names and titles, apparently due to writing in haste, and culminating in the proliferation of errors, which is so common on the Internet.

The priority given to individual projects or, at most, to collections of articles that are published without any connection with more in-depth projects, is another issue. This is indeed a recurring issue, since there are usually very few publications that are the result of work done by research

groups and/or institutional exchanges, especially at an international level. We are aware that the language barrier is also a factor to consider in this matter.

Intercom is the oldest and largest congress in the Brazilian Communication scene, held annually and uninterruptedly since it was founded in 1977. Unfortunately, it has shown very little in-depth material on the medium of radio, not due to any failure of the dedicated radio research group but by the nature and format of the congress research centre. Furthermore, it usually presents research works that are primarily disconnected to research projects of larger relevance.

The small number of radio projects approved by the Brazilian funding agencies is proof of gaps in research on the radio media Between 2009 and 2014, for example, the Foundation for Research Support of the State of São Paulo (FAPESP) approved only two post-doctorate studies abroad (in Europe),, one event participation abroad and three scientific initiatives. No thematic project, for example, is either currently in progress or has been completed during the mentioned period, even though FAPESP is the largest state funding agency in Brazil. In 2015, this agency obtained revenue totalling R$1,350,088,934 (US$356 billion), of which R$1,045,335,371 (US$350 billion) are public funds from the government of the State of São Paulo. According to 2015 data from FAPESP, this is approximately 10% of the taxes on circulation of goods and services (ICMS), collected by the state government of São Paulo.

After analysing the research works produced and presented at Intercom during the last three years, we could observe that the researchers' interests focus on the following main fields:

(1) Radio and artistic movements
(2) Audio and technology
(3) Radio and political and social sciences
(4) Radio and sound media
(5) Radio and reception
(6) Radio and memory
(7) Commercial, public, community and university broadcasting
(8) Radio and interactivity
(9) Radio and education
(10) The production of genres
(11) Radio and religion
(12) Radio culture and society
(13) Radio and history

3. Conclusions

The above writings regarding the quality and quantity of the radio research in Brazil is the result of experience, observation and analysis of the research work performed on the medium of radio; however, the consideration and significant increase in scientific research related to radio is also a very positive side to this process. Undoubtedly, it represents a seed that has been planted and will generate other fruits, which, with time, may be vital to the field of Radio Studies. The increase in research also shows interest in this medium, highlighting its importance as the first mass medium in the information and communication technologies field, which originated in the 1920s and is still present today. The radio in Brazil plays an important role in the history of the country, whether in relation to the conflicts of the 20th century, the exploitation of different genres, the pioneering spirit or the experience left to other media that would come later. Its use in times of floods, forest fires, landslides and other disasters is something that also shows the enormous importance of this medium, especially in a country as large as Brazil. During these tragic events, radio becomes the only means of communication within the affected communities. This article aimed to address the market and research related to the radio environment but also to demonstrate the strategic importance of this medium in a broader sense, not forgetting its historical role in providing entertainment and information.

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CHAPTER NINETEEN

PIRACY, MP3 AND MUSIC SUBSCRIPTION SYSTEMS: NEW RELATIONSHIPS BETWEEN THE ARTIST AND THE MARKET

JOSÉ EDUARDO RIBEIRO DE PAIVA

The relationship between piracy and the music industry is old; the music industry and the artists have always fought intensely about it. Since the 1940s and the emergence of the LP—more easily manufactured than the old 78 rpm discs—piracy, even if only restricted to a small number of consumers, has always caused discomfort in the market. In spite of that, it was established in the public's everyday life in the 1960s, when the term "bootleg" came to refer to "bootleg records" (pirated recordings) and became important, especially among followers of counterculture. Kernfeld (2011, 125) states that:

> In the late 60s, the term "bootlegging" came to be used in a more specialized sense. As applied recordings, it denoted not only the distribution of existing music without authorization but also unauthorized distribution material, otherwise unavailable, taken from the recording of a concert or a recorded broadcast or from studio recording sessions that had never been released.

Piracy flourished with these practices. It was more than just a matter of illegal distribution of copyrighted songs—characterised as a crime in the audiovisual sphere as something that "refers to the violation of copyrights and related rights (e.g., the rights of performers, phonogram producers and broadcasting organizations)" (Johns 2010), or as "a blanket term covering a wide variety of activities, including counterfeiting, pirating, bootlegging, home taping, tape trading and online file sharing" (Marshall 2004, 165)— the bootleg records brought to the public a unique product. Outside the

rules of the recording labels, these discs had very distinctive characteristics; uniqueness was one of them. Many were approved by artists, especially the live performances, for they often immortalised historical performances. In addition, many young people revolted against the market at the time because it mediated the ideals of counterculture freedom in order to sell records. Many recording companies were also part of large industrial conglomerates, which manufactured products that were often contrary to the philosophy of "peace and love". Mick Jagger, in an interview in the late 1970s, said:

> What despairs most of the young people is the fact that they go to a store, buy a record and this is part of their way of feeling and giving their opinion and it is also music for them. But the company that sells a million of these records has this million multiplied several times and spends much of this money helping to finance a new type of rocket…. (Mugiati 1973, 77)

The 1960s definitely consolidated the music industry, especially with the rise of rock music worldwide, bringing many other kinds of businesses along with it. If, on the one hand, the music industry flourished, on the other hand one of the counterculture dogmas was precisely the "anti-system" vision that characterised many of the movements in the late 1960s, closely linked to music production. According to that, music lost its naturalness and spontaneity inside the industry system, and the "authenticity" of a recording came to be valued, motivating the public to look for works where they could listen to the artist with no interference, playing naturally to his or her audience, unchained and free from industrial production. The important thing here was not the quality of the recording or the graphic work of the cover but exclusivity. In one of the first articles published on the subject in the Brazilian *Rolling Stone* in 1972 (curiously, a pirated magazine from the second issue onwards because it did not pay the copyrights to its publishers), it was said that:

> Most of these records are concerts (some are even recorded in cassettes), but there are also those who enjoy old tapes with old recordings not included in official records. The technical quality is much lower. No one can expect a bootleg lasting for a lifetime. Besides, the pops you hear from the first time in these recordings tend to increase…. But for young Americans and British, having a bootleg is like owning the originals of a famous writer, full of notes and scribbles made by hand at the foot of the page. This is the great fun. (Neves 1972, 18)

These recordings brought the possibility of creating a new relationship between the artist and the market, and this has been a recurring theme in

the music industry since the emergence of recording techniques. Many artists have always had a tumultuous relationship with the creative process and the rules of the music industry because they felt restricted by record companies and producers. In the 1990s an emblematic case illustrating this relationship was the adoption by multi-instrumentalist, composer and singer Prince of an unpronounceable symbol as a stage name due to a lawsuit he had against Warner Bros. for the rights of his songs.

In the 1960s, in search of creative freedom and control over their commercial work, groups like the Beatles and the Rolling Stones opened their own recording labels, and many others started to negotiate only the distribution of the records with record labels, keeping absolute control of the recording process. Here, it is clear that artists sought both artistic and financial control of their productions. After all, since 1910, when Caruso hit 1 million record sales, the basic relationship between the artist and the recording companies had been that of the search for massive sales, and in this relationship most of the profit was kept by the production structure. The average amount given to the artist, before the crisis in the music industry which began in the late 1990s, was around 12% of the final price of the product in the stores.

In the 20th century, though, the relationship between support and content quite often demonstrated its conflicts. From the moment it determined the duration of a piece of popular music (Coleman 2003, 08), the recorded disc became the main element of the music industry, technically evolving over the century in order to allow more "faithful" recordings and often showing a displeasing autonomy vis-à-vis music (Boulez 1986, 488).

> Techniques of recording, backing, transmission, reproduction, microphones, loudspeakers, amplifying equipment, magnetic tape have been developed to the point where they have betrayed their primary objective, which was faithful reproduction. More and more the so-called techniques of reproduction are acquiring an irrepressible tendency to become autonomous and to impress their own image of existing music, and less and less concerned to reproduce as faithfully as possible the conditions of direct audition… (Boulez 1986, 9)

All the relations between artists and the media changed in the 1980s, when personal computers appeared and music became chiefly digital. First, there was no longer any difference between original and copy, regarding technical quality. Recordings became a binary sequence recorded in a digital format, and one could no longer differentiate the copy and the original. Additionally, all the record companies started to invest heavily in

transcribing all their catalogues to the digital universe in new audio formats as a good solution to the crisis of the music industry in the early 1980s. This is what Arthur Dapieve referred to as "the anguish of the format" in his *O Globo* newspaper column:

> As the supports for audio were changing, from the LP to the CD, not to mention the extramarital experience with the MP3, fans were forced to purchase a new "louder" version of the disk they already possessed in an "outdated" format. (…). There is no end to this process (…). As long as there are people, ears, life, the earthlings will continue to buy new versions of the "White Album" by The Beatles. That's what I call here the anguish format. Nothing is definitive: everything, listeners and sound supports are always about to vanish into the air. (Dapieve 2004)

Each of these new technologies and their supports created the need to listen to the same recording—though with a different sound—time and again. One should note here that this did not mean new arrangements, executions or other musical values; it meant new sounds in the sense of technical possibilities offered by specific technological supports. A good example is The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, which had its first release as a mono LP and was then released as a stereo LP, a CD, a remastered CD and an SACD. To the industry, this is highly cost effective:

> Important to stress here is that the recovery of old albums in the new medium of the recording company "catalog" was carried out in defiance and even without the permission of composers and performers—the former ones, holders of copyrights and the latter, holders of related rights—on the interpretation that the recording companies were the holders of related rights for having kept phonograms or for being assignees of the rights of several albums; therefore, they could freely re-record them in the new medium. Based on this, they simply produced and sold CDs without the payment of copyrights or related rights to their deserved owner. (Losso 2008, 67)

This view prevailed in the 1980s and contributed heavily to the expansion of the digital music market, where the re-release of recorded material on vinyl was a dominant factor. This is likely the first copyright violation in the digital world—not the mp3 format and the web, as we will discuss below.

In the early 1990s, the possibility of recording a homemade CD began to break the monopoly of the companies and bring piracy to the fore. One might think of piracy since the 1960s in three different stages: the first

one, characteristic of the 1960s, linked to the counterculture and the production of pirated discs with alternative content; the second, where physical and unauthorised copying of material protected by copyright law began to be traded, at first in cassette tapes and then in CDs, which started in the 1970s[1] and continue today; and the third, with the distribution of commercial or non-commercial musical material on the web in formats such as the mp3.

The growth of piracy is interesting. In a single year—between 1982 and 1983—the Recording Industry Association of America (RIAA) reported that 72,334 pirated discs and tapes and other materials such as covers and duplicators were confiscated (Kernfeld 2011, 194). An absolutely negligible number, taking into account the total volume of record sales at the time and given the speed with which illegal copies of CDs overtook the market in the 1990s. This is a major problem of digital recording: as it is a numerical sequence, there is no distinction between the original and its copy, unlike analogue recordings, where there is always a technical decline in the copied material. Currently, the RIAA states that piracy,[2] including physical copies of CDs and music download via the Internet, represents a loss of US$12.5 in the US economy, and the International Federation of the Phonographic Industry (IFPI) points to over 20 billion tracks downloaded illegally per year.

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[1] The duplication of such material has always bothered the industry, and in the 1970s the recordings on tape became the worst enemy to be fought, as the text below shows: "The clampdown on pirated tapes began on the initiative of ABPD, which, in joint action with the Federal Police, undertook actions in late 1975 in the interior of São Paulo. Many ghost record companies were fined and their material seized, including blank tapes, recorded tapes and semi-professional sound duplicators" (Cozela 1980, 124).

[2] Currently, the RIAA ranks the "pirate" products as:
– Fake: The unauthorised duplication of not only the sounds and song list, but also the original work of art, label, trademark, and packing of a legitimate recording.
– Pirate: The unauthorised duplication of sounds of one or more legitimate recordings. These are sometimes announced as either DJ or mixtures or contain a compilation of various hits from different artists.
– Bootlegs: Unauthorised recording of a performance that was broadcasted on the radio, television, or a live concert.
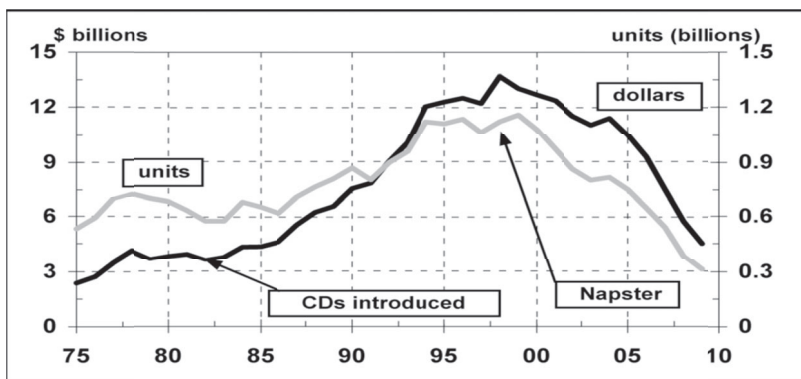
Fig. 19-4

In the chart in Figure 19-1[3] (Vogel 2011, 250), we can see very clearly the break caused by Napster in relation to the sales of CDs, which have been in a continuous decline since then. Despite this, even the RIAA makes arguments that are often used against the music industry in general when referring to the pirates, such as: "They buy and sell plastic and make consumers pay them 10 to 20 times the cost of a blank disc, by simply recording stolen music on it". The fact that the music industry has always sold plastic and paper became clear when music was dematerialised on the network; it also revealed the difficulty that the industry had with this new approach, especially in how to place the artists in this new medium. Since the mid-1990s, companies like Liquid Audio and Cerberus have created forms of online marketing that differ very little from those adopted today. These formats, affected mainly by the low speed of downloads at the time, were the embryos of online music sales but, like much of the traditional music industry, did not survive the file-sharing systems based on P2P technology (the most famous of which was Napster) which brought the questions of copyright to the centre of the discussion. This started a war among artists, record companies and the public, where there were no winners. People were arrested and sentenced to pay millions in compensation to record companies and artists, and new laws have been suggested, such as SOPA (Stop On Line Piracy Act) and PIPA (Protect IP Act), but the advancement of the Internet as a vehicle for musical circulation was dizzying. The most successful initiative in this area is iTunes, which started operating in 2003 and in 2013 had sold 25 billion

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[3] Vogel, Harold. 2011. *Entertainment Industry Economics*. Cambridge: Cambridge University Press.

songs, with a business model that is still closely related to that of traditional record labels. There was still room for new models that were not built on the sale of a phonogram, such as iTunes's own practice in marketing downloaded music, and these new models would also create a new relationship between the artists and the market, no longer based on the sale of recordings and collection of traditional copyrights.

This empty space began to be filled by subscription music systems emerging from 2008 onwards (the pioneer in this area was Spotify), and this represented major differences compared to previous models. They were the "third group" of digital devices connected to music; the digital media players were the first ones and the sales systems over the Internet were the second. Subscription services represent an inversion of the traditional concepts of music sales, as they offer the public a huge amount of works for a monthly subscription of only US$10. Precisely because of this cheap price, they required a much larger number of listeners than the traditional means for the artist to make significant earnings. If the selling price of a CD grants an average of 12% in royalties, a song sold by iTunes brings 14% of its value back to its artist, whereas in the streaming services this value is negligible.

Content subscription systems are seen today as the "light at the end of a tunnel", in the music sphere and also in the audiovisual sphere, where Netflix is the leader. The cheap price of its subscription for an unlimited access also means lower technical quality when compared to the traditional media, but it is perfectly adequate to the current world of portability for which these systems are intended. The big problem with them is simply that too much visibility is necessary for the system to render a minimum amount of profit to the artist. Nowadays these systems are seen as a natural evolution of the possibilities of the digital world and a clear choice for several companies ranging from the entertainment industry to software developers, and the systems were consolidated as the mobility of devices was realised. Many softwares available today can be paid for on a monthly basis, as can highly complex graphic packages for businesses. Clearly, this is an attempt to combat piracy (stimulated in part by the high prices of the softwares, disks and other media), providing the user with competitive prices and the possibility of the service being updated with the latest versions of both his or her favourite singer's discography and his or her text editor software. On the other hand, subscription services require an increasing number of users to be economically viable.

In the case of systems like Spotify and Deezer, they become dependent on the user's access to the web, which means more costs for the services. Despite these hurdles, in March 2018 Spotify has 170 million active users, 75 million of them with paid subscriptions[4].

Notwithstanding these earnings, one question remains regardless of the user's satisfaction with these systems: how much is being paid to artists? "An American artist who has a song listened a million times receives an average of $1,500."[5] "In 2013 Spotify paid between US$0.006 and US$0.0084 each time a song was played at the service."[6] "I'm not willing to offer the work of a lifetime to an experiment which, to me, does not pay composers, producers and artists of this music fairly. And I just do not agree on perpetuating the impression that music has no value and should be free "(Taylor Swift, who is radically opposed to music subscriptions systems).[7]

We must remember that in 2009, before the rise of these systems, a group of 60 artists from England met under the name Featured Artists Coalition (FAC) to discuss their copyrights. The group members believe their songs are being used and distributed in more varied ways than in the past—the Internet is the main factor in this change—but the musicians are not profiting from it. "We want all artists to have more control of their music and a much fairer share of the profits it generates in the digital age. We speak with one voice to help artists strike a new bargain with record companies, digital distributors and others, and are campaigning for specific changes"[8]

Even before subscription systems had reached their present status, this concern already showed that the process of transposing the traditional model of selling records to the Internet is not at all peaceful. The figures are impressive but much smaller than those that the artists previously received for the sale and copyright of their works. A song played 1 million times and worth only US$1,500 is negligible, and many best-selling artists such as Taylor Swift, Beyoncé and Coldplay either refuse to streamtheir

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[4] Data from https://newsroom.spotify.com/companyinfo/

[5] http://www.dn.pt/inicio/artes/interior.aspx?content_id=3567273&seccao=M%FAsica

[6] https://canaltech.com.br/musica/CEO-do-Spotify-se-defende-das-acusacoes-que-o-servico-paga-pouco-aos-artistas//

[7] https://canaltech.com.br/musica/CEO-do-Spotify-se-defende-das-acusacoes-que-o-servico-paga-pouco-aos-artistas/

[8] (https://www.recordoftheday.com/on-the-move/news-press/featured-artists-coalition-announces-pro-tier-membership-all-about-songwriting-panel-event-hosted-by-katie-melua).

albums or only do so partially or when the potential physical sales are already exhausted. In addition, the amount paid imposes the need for consumption on a global scale in order for the amount received by the artists to be significant. Importantly, the amount paid by Spotify mentioned earlier is the amount given to the recording company, which will further transfer part of it to the artist.

In search of control over the medium of circulation, as they were during the rise of the recording labels, a group of musicians launched Tidal services. Its proposal is to regulate the material and get more money to the artists, who lose too much with the present subscription systems.

Another new factor in the discussion is the emphasis given to the advertising and promotion of artists linked to major entertainment groups, to the detriment of local artists who do not have great promotion structures. Incentive laws for local production, or even Brazil's recent declaration that limits the number of rooms for the releasing of blockbuster films, do not make sense on the Internet. As Negroponte said, "bits are not trapped in Customs".(Negroponte 1995) We may therefore be on the brink of a dangerous cultural homogeneity never before seen in human history.

There are new problems manifested here: all the musical content in the network is controlled by a small group of companies; the issue of who or what they are submitted to; and, finally, what kind of space alternative artists and genres have in this context. This control is already happening in the audiovisual sphere in a way, since recent data show that in Latin America streaming systems like Netflix and YouTube have more viewers than TV channels. A recent study conducted by IMS (a consulting firm) points out that "video on demand" has an average of 81% of audience share compared to 70% of open transmission channels. These data present a new type of audience concern for local cultures, since two companies alone—Netflix and YouTube—have more control than hundreds of open TV channels in Latin America[9].

Of course, to a much greater extent than the amounts collected in these systems, the visibility that artists may gain determines much more interesting amounts that can be earned in live performances. Moreover, this visibility may be gained using both means, namely the legal channels and unauthorised downloads via torrents and other sharing sites. Recently, the British group Iron Maiden was involved in a controversy with the Musicmetric company, and the it survey conducted about the countries that download the group's songs the most from the torrent sites. This mapping was used by the group to organise their 2013 tour in South

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[9] http://insights.imscorporate.com/video/

America, with fully sold-out shows.[10] This reveals that such data can be
interpreted in various ways, with regards to the legality and to visibility.
Additionally, one of the main advantages that the network has brought is
media visibility, which, in the case of the group, was interpreted as "we
are popular here, let's give concerts" (http://m.canaltech.com.br/noticia/
musica/Iron-Maiden-usa-estatisticas-de-downloads-ilegais-para-escolher-
paises-de-turnes).

The question of media visibility today refers to many other visions of
piracy and market in several other areas besides music. The best-selling
author, Paulo Coelho, , published the following opinion on his website
while SOPA and Pipa were being discussed:

> In 1999, when I was first published in Russia (with a print-run of 3,000),
> the country was suffering a severe paper shortage. By chance, I discovered
> a "pirate" edition of The Alchemist and posted it on my web page. One
> year later, when the crisis was resolved, I sold 10,000 copies of the print
> edition. By 2002, I had sold a million copies in Russia, and I have now
> sold over 12 million.
>
> When I traveled across Russia by train, I met several people who told
> me that they had first discovered my work through the "pirated" edition I
> posted on my website. Nowadays, I run a "Pirate Coelho" website, giving
> links to any books of mine that are available on P2P sites. And my sales
> continue to grow "" nearly 140 million copies world wide..
>
> With an object of art, you're not buying paper, ink, paintbrush, canvas
> or musical notes, but the idea born out of a combination of those products.
>
> "Pirating" can act as an introduction to an artist's work. If you like his
> or her idea, then you will want to have it in your house; a good idea
> doesn't need protection.
>
> The rest is either greed or ignorance.

This is the big uniqueness of piracy as it is practiced on the web: its huge
potential visibility that clearly goes beyond any simple question of the
payment or non-payment of copyright fees, and which gives the artist the
possibility of advertising his or her work on a global level. Of course, this
is still an imponderable element within a media process, but it is a new
element in the game of success that has to be learned. After all, a work full
of disks and legal copyrights is irrelevant if it does not circulate through
the general public. Perhaps the convergence of visibility issues on the
Internet along with a real need to put musicians, record labels and the
public on the same side was the main reason for the growth of streaming
systems. They are the first good solution to try to push piracy aside,

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[10] This claim was refuted later, but in a rather dubious way.

putting artists, labels and the public together. Several studies indicate that the number of people who used P2P services for illegal downloads decreased 40% in the last years, according to NPD (business consultancy firm).

> The trends we see in our consumer tracking studies are evidence of the continued transformation of the music industry… Just as music piracy and the emergence of other formats ended the primacy of the CD, we are beginning to see new forms of listening challenge the practice of paying for music. The music industry now has to redouble efforts to intercept and engage these listeners, so they can create revenue through "upselling" music: videos, concert tickets, and related merchandise.[11]

It is likely that new forms of listening to music via streaming systems are the first proof that the music industry has understood the new state of affairs and the new relations between the public and the web possibilities and mp3, more than 20 years after their emergence. Many issues remain to be resolved, but there is no turning back. In all probability, the biggest challenge is still how to interpret what digital piracy and the movement of sound files over the Internet present to the market. Moreover, how are we to incorporate activities understood as "illegal" in the music industry, noting that media visibility is currently perhaps the greatest asset that an artist can have, and that this visibility, for the most part, is obtained via the circulation of unauthorised files, according to the concept of "mediatic window" coined by Trivinho (1998, 55). To conclude, we must always remember that the live performance, being on stage, is again the element of profit in music nowadays, still controlled by the artist regardless of the media, networks or any other factors. It is a paradox, but technology pushes the artist back to the stage because it takes control over the circulation of his or her work. Today, more than living off copyrights, artists are increasingly involved in the world of concerts, one of the few activities related to music that has inflated in recent years.

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CHAPTER TWENTY

REFLECTIONS ABOUT BENJAMIN'S
"REFLECTIONS ON RADIO"

NIVALDO FERRAZ

1. Introduction

The article "Reflections on Radio", written by the German philosopher Walter Benjamin in 1930 or 1931 (Rosenthal 2014, 363), points to a strong perception about the relationship between radio presenters, on one hand, and their listeners, on the other. In short, Benjamin tries to illuminate a range of questions about radio and the culture it spread, a crucial issue for the Frankfurt School of which he was part. He treated radio as a "cultural institution", reinforcing the line of thought of that school about it being through the path of acculturation that one could awake the most amorphous mass conformed to the totalitarian power of Germany—which, following the facts, would come under the rule of the Nazi Party—as radio was the most revolutionary tool used to make people talk to each other and exchange their experiences.

In the 30s of the 20th century century, radio had a few years of life. Benjamin realised that the completely abandoned, inexperienced public had a single weapon: sabotage as critical reaction. This was reported by Walter Benjamin in the article, and it consisted of the listener turning off the radio, ending the possibility of communication with the "host", as communication with the presenter did not exist, ending the existence of the radio to a critical listener.

The purpose of my paper is to discuss selected issues concerning the Walter Benjamin article "Reflections on Radio" and reflect on the relevance of the "separation" between performer and listener—what the German philosopher argued occurred due to the technology and the language expressed on the radio at that time -30s of the 20th century-. The intention is to discuss radio's current situation and its relationship with its

audience, which currently incorporates the Internet user/listener's monitoring, participation and browsing.

2. Benjamin's Article

Walter Benjamin attempts to demonstrate how much cultural loss there can be to the audience when radio stations maintain distance from their listeners, not only from a point of view of technology but also of language. The German thinker indicates a path that would be found as a future possibility of the radio: the audience witnesses its history through interviews, and then finds its voice, taking its place in the programming of radio stations.

Attempting to elevate radio stations to the status of cultural institutions, Benjamin states that there was not even one of them "that was not legitimated by the expertise it inculcated in the audience through its form and technology" (Benjamin 2014, 363). As well as appearing to be a forecast to a future with Internet and access to the production of content by the listeners, turning them into experts, Benjamin warns about the fact that the language of the radio presenters was a factor of audience decrease, primarily due to the formality used to address the audience. As searching the contemporary, Benjamin in his article criticises the posture of radio presenters, suggesting that with some dose of good humour the audience participation could be awakened.

Somehow, a style of programming and language that intended to get closer to the listener and turn him or her into a participant was best prepared on the radio with the advent of the transistor, when the device became weightless, small and wireless. Evolving from a product of household consumption—the family sitting around the radio and listening to the shows—to a product of individual consumption—each individual with his or her own radio run on batteries—radio presenters could shorten the distance to the listeners through emotion, using a more colloquial, affective and everyday language (López Vigil 2003).

In actuality, language allied to technology has the capacity to imprison or liberate a person, a community or a nation. Benjamin talked about the liberation of an erudite language to reach the common language of the listener, so that it affords the migration of the radio programming from unbearable to ludic.

The main criticism Benjamin made in his article is that, as a kind of artifice in favour of controlling the contents that are aired, programme directors and presenters used the technology and formal language radio - made voice and diction -so as not to encourage an affective public

participation. These would be the main factors preventing the listener from participating in the phenomenon that is the radio, missing the chance for that experience. My question, which I try to answer below, is whether this view makes sense of today.

3. The Expansion of the Individual's Experience of Observing as an Element of Contemporary Sociability

If the aim is to talk about radio nowadays and its future in the context of the Internet and social media, in addition to the relationship between communicators and their audiences, when we close a panoramic view, looking also to the past, in the article "Reflections of Radio" we find ways to discuss a crucial issue of contemporary radio: the relationship between the presenter and their audience via the Internet, especially as this current audience, comprising listeners/Internet users, moves to the interaction that is offered by our digital times.

Benjamin's perspective in his article was based on the specifics of radio as a diffuser of contemporary cultural products and analyses it in the light of an unrealised communication, through the non-participation of the audience in the formulation of messages. The distance to which he refers caused by the language is connected with what Rudolf Arnheim thought about the difficulty that the public has engaging with the broadcasts, especially with plays and operas captured in theatres and whose sound was broadcast for radio. This happened without any adaptation to a radio language, which developed later in the history of radio, so the listener could experience "people walking back and forth without knowing what they are doing, hear applause and exclamations without grasping what happened on the scene" (Arnheim 2005, 64). At the same time, Benjamin's article points out certain decadences of the arts and culture values that brought together a "more noble public" than the radio, patrons of opera houses and theatres. The insistence of radio stations in propagating these visual arts caused trouble as well as noise, especially if we observe that the country had had its truly participatory working radio time since the "Revolt of the sailors in Kiel" (1918). The sailors used radio in their struggle, which can be considered as a benchmark of the "'Movement of Workers' Radio' in Germany" (Marcondes Filho 1982, 29).

The way of conceiving and creating cultural products based on social consequences that they will have, is one of the driving ideas of the Critical Theory of Society, built by the Frankfurt School, with which Benjamin was partially affiliated. The search for a representation of the German

working class and of what it experienced as natural communication was also among the primary concerns of those scholars, in ideas that came from the Marxist theory of "exploitation of the working class by capital". TheCritical Theory of Society was "a line of thought with strong Marxist inspiration" (Citelli et al. 2014, 147), whose "trajectory is marked by the development of important concepts such as alienation, social class, value, commodity, work, asset, mode of production" (Costa 2005, 113) and the constant analysis of the liberal establishment of

> the idea of the State as an impartial political body, able to represent the whole society and direct it through the power delegated by the individuals. Marx showed, however, that in class society the State represents only the ruling class and acts according to its interests. (Costa 2005, 113)

I argue that Benjamin's article meets these Marxist precepts because when he referred to the "removal" of the listener and their non-participation in the programme he really wanted to point out the situation—which is perpetuated to this day—a levy of the ruling class, which controlled the German radio at that time.

The concern that Benjamin represented in his article, with the possibility of the public sabotaging the programming by turning off the radio as the only critical reaction possible, reaches the reception studies. Cultural Studies founded in England devoted special attention to this subject. With contributions from its two developers, Raymond Williams and Stuart Hall, I attempt to support my vision of the reception of radio listeners and Internet users today and my assertion that quality participation is up to the listener/Internet user, represented socially by economic majorities, including the ruling elite, and social minorities facing a hegemonic message broadcast by radio. Cultural Studies in Latin America "initially found a fertile ground to develop […]. [T]he contribution of cultural studies is mimicked with an interest especially for the reception, having Jesús Martín-Barbero´s approach standing out as its theoretical exponent and founder" (Citelli et al. 2014, 255).

With his analysis of the relationship between radio stations and listeners, besides being known once again as one of founders of what the Frankfurt School would baptise "cultural industry", Benjamin remains coherent in the analyse mass diffusion phenomena, coining his own way of understanding this universe with some initial perspective of Cultural Studies, which would be founded later, in the late 1950s and early 1960s. The common thread between the two schools is the concept of experience. Both schools consider the citizen experience a necessity for the social development of the individual. If, on the one hand, Benjamin would begin

a dialogue with future generations of scholars interested in thinking about culture as a result of the masses' experience (Martín-Barbero 2013, 80), on the other he would found a certain landmark break with the thinking and the rigidity of the Frankfurt School, headed by Adorno and Horkheimer, because "for the illustrated reason (the Frankfurt School) experience is the constitutively opaque and obscure, the unthinkable. For Benjamin, however, thinking about the experience is the way to achieve what erupts in history with the masses and the technique" (Martín-Barbero 2013, 80). In the English Cultural Studies, the experience of the masses is stuck on the concept of "structure of feeling" coined by Raymond Williams, to whom

> in most descriptions and analyses, culture and society are currently expressed in the past tense. The most solid barrier that opposes the recognition of human cultural activity is this immediate and regular conversion of experience in a number of finished products. (Williams 1980, 150)

Raymond's "structure of feeling" is brought to this analysis because it overcomes the rationality of the Frankfurt School by considering the experience that brings feelings to the common man. This feeling that is transitory, not fixed, mobile, is of interest as a support for the interaction between the listener and the radio at present. The transience, a feature of the Internet experience in virtuality, is the point of intersection between Williams's "structure of feeling" and what I aim to observe on contemporary radio.

4. What Currently Counters Benjamin's Article

A clear evolution in language and technology in the past 85 years favours the approximation between the listener and the radio.

Brazilian radio in its evolution in the 20th century overcame Benjamin's criticism concerning the language that distanced presenter and listener when it provided the intimacy that radio voiceover had to undertake following the operation of the transistor on an industrial scale. The transistor transformed the radio from an apparatus of collective audience into an individual apparatus, stuck the radio listener's body and ears. This technological change has led to a welcome modification by the listener. With its miniaturisation and the use of batteries, the radio equipment became portable and started to be used by a single person at a time. This led to a change in the language of radio communicators. Since "the way to listen to the radio changed, you must also change the way you

talk on the radio. Screaming announcers got out of fashion. It is worth mentioning: we need to talk to the listener's ear" (Lopez Vigil 2003, 33).

This strategy made the public like the radio, taking it as a companion, a device that talked to them in times of loneliness, that informed, entertained, updated knowledge and made the listener a participant. Mozahir Salomão (2003) wrote of "communities of listeners" consisting of people around the same radio equipment. In addition to loyalty and gratitude to a station and/or presenter, the links between presenter and listener enable

> "a mediated living of a daily life that results from a world now extremely complexified. And it is in this contemporaneity often incomprehensible and wicked in the eyes of ordinary citizens that radio, with its own way of perceiving and telling things of life, seems to emerge as an island where the listener feels safer". (Salomão 2003, 26)

The relationship between these facts and Benjamin's article, from the popularity of technology and radio language, has facilitated the participation of the listener in programmes through letters and phone calls since the mid-1940s. Moreover, the calls could directly enter the ears of broadcasters, with listeners gaining their own voice on the air, contemplating, even in part, Benjamin's claim in his article.

Benjamin maintained his arguments under the shade of speaking about a powerful means of communication that he knew so well from having worked at German stations until 29 January 1933, "when Hitler became chancellor and a parade of Nazi torches was the first radio broadcast on national grounds throughout the country. Benjamin would never again work on German radio, having fled his homeland to Paris, never to return" (Jeffries 2014).

5. Contemporary Radio Interactivity

An issue that, even today, cannot be resolved in favour of either side (radio or Internet) was raised by Miège (2009) primarily regarding his doubt about the vagueness of what he christened "average" with regard to their lack of conceptualisation. "Average" here is the traditional media, radio included. To prove the inaccuracy, Miège uses Lamizet's perception (1989), according to whom

> the paradox of the middle and the forms and mediated communication strategies is exactly this: while the averages are undemocratic places of communication and information, the forms of power that are established in

public space and the monopoly trends that characterized the reality of communication, ensure the existence of public places of expression and information, necessary condition for the exercise of a democratic form of political sociability. (Lamizet quoted in Miège 2009, 109)

This inaccuracy, which was already subliminally in Benjamin's observations in 1930 or 1931, persists today, and it seems to be destined to maintain the control of space that the ruling class still exerts on freedom of general expression and the provision of space in traditional media for public expression. There is a possible reaction within this apparently closed system of information, the possibility of occupation of space and time in the matters addressed by the traditional media, for articulate and deserving minorities and sometimes for the most dominated classes.

Two of the fundamental values of the human dimension—space and time—are modified in this new communication system. In this new universe time is timeless, spaces happen through streams, and, according to Castells, these are the two main bases of this new culture. "Places are stripped of their cultural, historical and geographical senses and reintegrated into functional networks or images collages, causing a space of flows which replaces the space of places" (Castells 1999, 462). At the same time, "time is deleted from the new communication system, as the past, present and future can be programmed to interact with each other in the same message" (Castells 1999, 462).

Based on the radio connection to the Internet, web stations are founded, with clear transgression of real time and space, be they web or Hertzian radio stations that propose digital communication diversity in their sites. "The traditional divisions of local, regional […] national, international radio are overcome. […] It is necessary to overcome the concept of cyberspace as in this case comes into operation not only space but also time and the combination of both" (Herreros 2008, 27).

What is supposedly new in this universe is the feeling of editorial autonomy granted to the general public. This is achieved, on the one hand, by the abundance of participation, since "if you wish, you can also access images, read text, open hypertexts, interact in amazingly new forms with the station" (Prata 2009, 75). On the other hand, it is enabled by the simplicity of access to forms of producing offered by the digital world, although it cannot ensure that "social media actually is becoming life itself—the central and increasingly transparent stage of human existence" (Keen 2012, 10).

This sense of autonomy encourages broader participation in the topics covered by the radio stations, which, in turn, began to consider the news

that the listener/Internet user providedeven before the reporters can determine the information themselves.

6. What Currently Supports the Article

The application of the terms of Benjamin's article to the current times is needed and in this second decade of the 21st century the question of this relationship is not yet resolved in favour of the listener/Internet user.

The current discussion still opens a series of overlapping questions with respect to the use of language by those who produce and launch audio content coming from the radio stations in their interfaces on the Internet.

If, on one hand, Benjamin's article would be updated today, in part reinforced by Raymond Williams's concept of "structure of feeling"—in which the listener's experience is critical—on the other hand, Williams's very concept does not fully encompass the digital experience (the user experience supported by an unreality), as stated by the North American Internet and social media critic Andrew Keen in his *Digital Vertigo* (2012). The experience gained when the virtual occupies the place of the real can also be as distorted as the reality that the virtual imposes. This distortion also confers a false user experience. Most of the time, what the listener/Internet user practices in terms of interactivity is more centred on what is the relationship with technology and what is virtual than with a live caller, organic and not virtual.

At the same time, tens or hundreds of outgoing messages are filtered, discarded or simply not read or considered by the management of these accounts at the radio station, be they producers and assistants responsible for the filtering of messages arriving from listeners or presenters themselves in increasingly lean established radio teams where each worker makes everything possible.

The content control sent by the listener / Internet user before going on the air has not changed; a blockade that eliminates any possibility of eliminating the conservative hegemonic discourse of conglomerates of radio stations that reflect the needs of the established political power and disadvantage the margins of social discourse. Even today, despite the advances, minorities that are established in their niches and modify the social space of the hegemonic power are not represented in the radio speech.

The concept of the "centre" is widespread within radio; it was postulated by Meditsch (2001) and supported by Gurevich and Blumer, for whom the centre is mainly a place of decisions about what information will be chosen to be presented to the public. For them, the centre would be

the centre of decisions—such as the writing room in a station—and not the location of the event that is chosen to be covered. For Meditsch, however, the centre is not just a place where the strategy on how to cover a fact is decided but rather the space for, primarily, the journalist to approach power in a general way by "allure" (Villafañe, Bustamante and Prado quoted in Meditsch 2001, 107), be it concerning politicians or public figures. There is also a kind of discursive construction of a network in which the public authorities are great sources for any journalist, as their communication centres have efficient structures of information in every society. I add to this another observation by Meditsch (2001), based on Gomis (1991), that in the information radio stations aimed at an elite public "sources are part of this public and the mediation of the journalist (between source and writing), as well as exerted by writing (between source and audience), is confined to political games that take place within that elite" (Meditsch 2001, 107). Added to this is the geographical factor that characterises the centre of information as the sphere of interest: "internationally, from cities in relation to peripheral countries; at a national level, from the capitals to the interior; regionally, from the city to the countryside; municipally, from downtown to the suburbs" (Meditsch 2001, 107).

This state of affairs generates a spectrum of information that parts from the centre of decisions, making the communicator and journalist "give their backs" to part of their audience, because "the informative radio interests the audience of 'rich'" (Meditsch 2001, 97). The "centre" is also a speech quality, which mediates the status quo and what it needs to remain a status quo.

Minorities of all ideological and human choices, economically and politically disadvantaged minorities are still isolated from more effective participation by this system, and, for this reason, apart from the "centre" and "conservative hegemony".In his article, Benjamin defends the cause of this participation of social minorities in that difficult moment of reconstruction of a shattered Germany shattered by the First World War I. This participation of the forgotten in the media discourse has been taken up in part with the development of academic papers by British scholars, which became known as Cultural Studies, which systematically made progress in observing the reception of the message by the mass media from the 1960s. Supported by David Harvey's (1989) thought, Stuart Hall (2014) argues that globalisation in its last phase has as its impact the space-time compression, as does the development of digital media, as we have seen previously.

The space-time synthesising always causes a shift in the cultural identity of any group assembled by some interest or purpose. What we should observe regarding this issue is that we now seem resigned to this time-space compression caused by the digital paths, as if this compression were normal and natural. Not only have we gotten used to it but we are also encouraged to consider it positive, forgetting that "as the time frames are shortened to the extent that this is all there is, we have to learn to deal with a feeling overwhelming compression of our spatial and temporal worlds" (Harvey quoted in Hall 2014, 40).

In turn, the idea of community radio stations would address the issue proposed by Benjamin in his article, except for the small reach of the message. Indeed, the possibility of public participation in a community radio solves the problem that Benjamin states in his article. A community which possesses a radio station as an asset has every condition to participate in what belongs to it and solve their problems through debates, making the space of community radio a valid public space.

What I say is reinforced by Denise Maria Cogo, an expert who considers community radio as a troubleshooting trend "at a micro level, [because] without ignoring the need for structural transformation, it emphasizes the practical experiences on a small scale in order to seek this democratic and egalitarian communicational order, i.e., the popular or alternative communication experiences" (Cogo 1998, 203). The definition refutes the concept that community radio stations are "hyper local", showing no possibilities of participation, debate and discussion of the problems of people outside the antenna range of the community radio, set in Brazil for approximately one kilometre in areas of high population density, such as the outskirts of cities. Although community radios have every condition to solve local problems through public participation using the common technology of mass communication radio stations, they are mischaracterised as such. Their limited range limits their results, and they do not solve the question put by Benjamin in his article on the remoteness of the listener in mass communication of a radio station.

7. Conclusion

What connects Brazilians to Benjamin's article is the fact that our country is experiencing shortages of concrete options beyond the conservative hegemonic discourse of the major private networks, primarily because it has weak public broadcasting networks, where what is really public clearly is not represented on the radio. The lack of strong networks of public broadcasters and the continental extension of Brazil hinder a public

interest coverage on Brazilian radio, which is essentially private and commercial, is the possession of large private conglomerates in Latin American region, and which features speeches that are only about what interests them, leaving the minorities aside, in silence.

The problem of the participation of minorities has not been solved.The hegemonic discourse of traditional media, including the radio, does not represent minorities that occupy space on the outskirts of the metropolis with their hybrid cultures (Hall 2014; Canclini 2008). These minorities are trying to take root in the new country or new region where they migrated to without any alternatives, as they try to quell the violence of their cultural roots with their memories and original unique cultural customs, promoting meetings, maintaining their traditional parties and celebrations at their new location. If the hegemonic radio, on the one hand, can sometimes represent these manifestations of cultural fusion in reports and interviews, on the other hand it cannot represent in schedules and language these numerous mergers taking place before us. These concurrent actions of uprooting and root memory of groups immersed in a new cultural reality move in order to cause cultural mergers of the two worlds that relate to these minorities. None of the hegemonic coverage of radio stations owned by large conglomerates manages to represent Brazilian minorities' postures and speeches, whether identified by struggles on behalf of differences in gender, creed, political thought, economics or morality.

The space-time compression of digital communication in contemporary society, and the silence of the largest conglomerates in the world concerning the effective participation of voiceless and excluded minorities from the hegemonic discourse that is interesting to the dominant economic elite, could be considered by Benjamin as the latest barbarity of our society.

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CHAPTER TWENTY-ONE

SEMANTICS OF SOUND:
SELECTED PROBLEMS

KINGA KLIMCZAK

Considerations about the importance of sound in audio text should begin by stating one thing—perhaps obvious, but nevertheless important—namely that sound is the primary and inherent feature of the radio sign system in general. In other words: in radio (and here in radio documentaries, specifically)—to quote Bronislaw Wiernik—everything is sound (Piłatowska 2009, 37). Components of this type of communication are intrinsically auditory, even silence, which is, after all, a denial of the existence of sound; its absence. Silence is not a paradox, Józef Mayen says; after all, absolute immobility, with a clear mental intention, is a gestic symptom, and a pause between two tones in a musical piece [and so also in an audio text] is a full-fledged element of rhythm and melody (Mayen 160, 130; Laskowicz 1977, 10; Kofin 1982, 5–7, 14–39).

Given the above, when discussing semantic functions of sound in an audio document we should focus on the importance of: ad hoc words spoken live, words originally recorded in writing and then read out by the speaker (in a documentary, these can be, for example, fragments of diaries, books or poems), music, acoustic sounds and silence (Kaziów 1973; Kaziów 1976, 27–38). All these elements constitute a semantic mine, and, given the fact that these components semantically relate to one another, the final result is a multiplication of meanings. The mutual relationality of radio signs multiplies meanings and new senses.

It is impossible, of course, to define or even outline in any detail the essence of such semantic multiplication in a single paper. In this article, therefore, I want to focus on three specific semantic issues, perhaps controversial, but, I believe, the ones that are worth considering the most. Each observation is exemplified by a reference to a specific piece of audio work.

Referring to the extensive semiological [semiotic] literature, I resort to the theories which seem most relevant to the issues discussed herein, and which facilitate, from a somewhat different perspective, an examination of the semantic functions of sounds in a documentary. It would appear that the most useful theories for the analysis of audio texts are those that are "practical", as one might call them, rooted in empiricism, in the concrete—such as the views of Lotman, Jakobson, Peirce and Eco.

1. Sound as a Space-Modelling Element

In his theory of secondary modelling systems, Yuri Lotman defines one as any system of signs other than the natural language, but built on the model of a natural language (Lotman 1984b, 18). And correspondingly, according to the representative of the Tartu semiological school, man's consciousness is a linguistic consciousness, all types of models erected as superstructures on that consciousness—and art among them—can be defined as secondary (Lotman 1984b, 19): art of any kind, including sound, and therefore radio documentary as well, is such a secondary modelling system. Any documentary that belongs to the category of art (i.e., not social)[1] is, in my opinion, a manifestation of artistic creativity. As K. Kąkolewski and many others wrote, "documentary", as a genre, exists between literature and journalism. Indeed, means used to express specific content, an idea of communication, are typical of literature and arts. Additionally, although in some cases it is difficult to strictly distinguish between where social documentary ends and art begins, the latter certainly exists in Polish radio, the indirect evidence of which has been numerous awards won at international competitions.[2]

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[1] During the National Radio Journalism Competition "Melchiory" in 2004, awards were initially given separately for artistic documentary (feature) and social documentary in one of the main categories (Premiere of the Year). The distinction has since been abolished, and only one prize is awarded. It should be noted that the tackling of social issues does not necessarily strip the broadcast of artistic qualities. Documentary can be both social and artistic. If the reporter approaches social issues on several levels, exposing their metaphorical meaning and using radio as a means of expression, such a documentary has artistic qualities, regardless of its subject. For more on the classification of Polish documentary, see Klimczak 2011.

[2] In the past 10 years, Polish reporters won the most important prize in their field, the Prix Italia, four times; in 2006, Katarzyna Michalak for *Niebieski płaszczyk* [Blue coat] (Polskie Radio Lublin); in 2009, Patrycja Gruszyńska-Ruman for *WINna nieWINna* [Guilty/innocent] (Studio Reportażu i Dokumentu Polskiego Radia in Warsaw), as well as Katarzyna Michalak and Dorota Hałas for *Modlitwa*

Radio documentary as a secondary modelling system has a specific character: verbal and non-verbal as it relies on the spoken word as well as elements that are purely acoustic rather than verbal (Lotman 1984b, 33–38). I would like to focus at this point on the acoustic effects which Kaziów called "extra-verbal phonic elements", emphasising their constitutive and aesthetic function (Kaziów 1976, 38). The sound of footsteps, the sound of a passing ambulance or the roar of an elephant—all these elements create a kind of audio-scenography. They are carriers and creators of meaning. "You open your ears to hear the places and beings that surround your hero. It is not some professional sound effects from a CD, but authentic sounds you recorded yourself that build the atmosphere of the broadcast; you use them to portray the man, thus avoiding unnecessary descriptive events," advises Janina Jankowska, a prominent Polish reporter.[3]

What is important for us at this point is one function: the building of space. The message that reaches us through non-verbal means is recorded in the sound. Charles Sanders Peirce, for example, says that what does not exist at the time does not exist at all. To exist is to be in time [thirdness] or occur in time as a current event [secondness]. According to Peirce,[4] existing is related to the process of constant changes, and therefore an element of reality that is key also from the point of view of the structure of radio documentary. Changes in volume levels define the dynamic and multidimensional nature of the acoustic space and, therefore, the importance of subsequent sound planes heard in varying intensity. As the plot progresses, a given audio sign loses its clarity in order to make room for another one, whose acoustic power is slowly growing. For the listener, the difference in amplitude of the subsequent layers of the story is always the sign of a significant change; for example, a change of the main layer of the story, and therefore a change in the hierarchy of layers.

For Lotman, spatial modelling—recreating spatial relationships and building specific semantic systems (Lotman 1977)—became one of the main problems of artistic modelling. Looking at the spatial relationships in

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zapomnianej [Prayer of the forgotten one] (Polskie Radio Lublin) and Bartosz Panek from Polskie Radio II for *Chcę więcej* [I want more] in 2014.

[3] Jankowska, J. http://teatrnn.pl/leksykon/artykuly/reportaz-radiowy-wg-janiny-jankowskiej/ 1

[4] This feature is stressed by many experts on Peirce, such as T. Komendziński (1996. *Znak i jego ciągłość: semiotyka C.S.Peirce'a między percepcją i recepcją*, Toruń), H. Buczyńska-Garewicz (1975. *Znak, znaczenie, wartość: szkice o filozofii amerykańskiej*, Warsaw) and M. Dobrosielski (1967 *Filozoficzny pragmatyzm C.S.Peirce'a*. Warsaw).

a work of art (literary, in his case), the researcher pointed out its specific language based on the opposition: near and far, important and unimportant, etc.; thus, Lotman demonstrated that spatial relationships are metaphorical. Moreover, although his considerations apply to literature they can be largely employed in the examination of radio documentary because sound is undoubtedly an element for modelling space and therefore a creator of meanings as well.

An exemplification of building space in the acoustic sphere can be what are likely the two most "sound-based"[5] documentaries of all time, recorded nearly 30 years apart: *Death of an Elephant* by Witold Zadrowski (Prix Italia, 1966) and *Praise the Meadows Adorned* by Irena Piłatowska and Waldemar Modestowicz (award at Premios Ondas, 1993). In a way, both works constitute a mysterious game of sound.

The vividness of sound is expressed in the attention to each and every acoustic detail. We can easily assert that the story is constituted in both the verbal and non-verbal aspects. All these audio elements, often brief but always accurate, clear and necessary, build a space in which—in parallel to the word—the plot is set; and often we have the impression that it is not the spoken word that is of primary significance here.

In *Praise the Meadows…*, as well as in *Death of an Elephant*, we clearly notice how the life of characters is played out in the aural layer.[6] We are informed about subsequent stages of life by sounds—from people singing to greet a new day (the eponymous *Praise the Meadows Adorned*) and voices of birds, to the croaking of frogs heralding the end of the day (life). In *Death of an Elephant* one cannot help but notice that the aural layer (sounds of insects, safari noises) is executed on the same volume level as the verbal layer (conversations between characters). This difference, or, more precisely, the lack of difference, in the volume of the audio description of two spaces also carries a meaning; moreover, it is a very important message: in order to survive in Africa, in order to win in the hunt, one must learn to listen to the animal world. Analysing film space created by camera movement, Daniel Arijon states, "Points or moments of emphasis in a story can be governed by approaching or

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[5] Of course, I am not taking into account Eugeniusz Rudnik's experimental works.
[6] In addition to the referential function, clearly present in the broadcast by Piłatowska and Modestowicz through the cognitive, denoting role of audio components, the phatic function is also present and materialised in the structure of the heroine's narrative and her constantly active verbal attitude. "This set for contact (…) may be displayed by a profuse exchange of ritualized formulas, by entire dialogues with the mere purport of prolonging communication" (Jakobson 1976, 31–33).

moving away from our main objects" (Arijon 2008, 25). The same phenomenon shaping artistic space is observed in radio documentary, except that in this case it is the microphone that approaches or moves away.

A very good example of the use of the microphone as a film camera is the haymaking scene in the broadcast by Piłatowska and Modestowicz. This is the only scene that was not edited in any way by the authors; it was included just as the microphone recorded it. The microphone, just like a film camera, records several layers of sound corresponding to the spaces in which the characters speak. The dialogue between the characters is characterised by the difference in volume levels. Moreover, this difference is also apparent in the songs sung by working women. Phrases sung by ladies who are closer to the microphone are louder and the words of the song can be heard more clearly than in fragments coming from farther away. This acoustic amplitude creates a multilayer acoustic space. The listener can see that the scene is played out on many layers and its actors stand quite far away from one another. After all, sometimes they have to shout to hear one another. Additionally, the climax of Zadrowski's work is the clearest sound, signalling the eponymous "death of an elephant," preceded by a symbolic anticipation of this event, expressed through acoustic suspension.

1.1. Editing: creating the meaning

Documentary, like all secondary modelling systems, is constructed on the model of language (Lotman 1984, 9). All components of an audio work come together, resulting in the emergence of semantic structures; they interact with one another, they do not exist in isolation. Lotman writes, "that both a sign and its content conceived of only as structural chains linked by certain relations. The essence of any element of content cannot be discussed outside of its relation to other elements" (Lotman 1984, 34). When creating a text of culture, audio components are in a certain internal relatedness to one another, to quote Umberto Eco (Eco 1999, 42–43; Eco 1996a, 51–120; Eco 1996b, 237–79; Eco 2004, 27–60). The idea and content of the work is contained in the entire message, and thus in its formal system.[7] Not only the material of documentary but also its

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[7]According to Lotman, the structure—and, thus, the form—of text belongs to its content: "The language of a work of art is certainly not 'form', if we perceive form as something external with respect to content as the carrier of the informational load. The language of an artistic text is, in essence, an artistic model of the

composition, arrangement, and succession of coherent or entirely assonant signs—all this together carries the message, all this together constitutes the meaning.

The form is a kind of communication architecture that is constructed in editing. Elżbieta Pleszkun-Olejniczakowa rightly points out the fact that what clearly distinguishes documentary from radio drama is the fact that the former is never pre-written (Pleszkun-Olejniczakowa 2009). It is that lack of pre-written text in audio documentary that defines its ontological specificity, and also the necessity and difficulty of editing radio documentary material. We should emphasise that a script prevents many problems in sound editing. With a script, one only needs to record (and listen to) that which is required in the original text.[8] The situation is different in radio documentary: hours-long recordings need to be listened to, with the knowledge that most of the material will not be used because one needs to select only such portions of the recording that most effectively emphasise the author's idea.[9] Moreover, there is also another problem, trivial but nevertheless crucial, namely the limited length of the broadcast. This is why the reporter usually spends a relatively very long time on editing; usually most of the time devoted to making an audio documentary is spent editing. I also believe that, beyond any doubt, this aspect in particular relies on signs, and that the success of the entire artistic project is determined by whether the editing is effective or not. Perhaps, then, it is editing that poses the most serious challenge faced by the author of an audio documentary.

It is impossible to list all the means of composing sounds, given the fact that every audio text—through its composition as a whole, or as a result of combining certain individual sounds in certain acoustic scenes—would have something specific "to say" or to add on this issue. I will therefore focus only on several examples confirming that creating meaning also has a purely technical, editorial[10] character.

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universe; in this sense, by virtue of its entire structure, it is a part of 'content' and carries information" (Lotman 1984, 23, 30).

[8] Actors, like directors, approach the text somewhat more freely, but this does not affect the difficulty of editing.

[9] Editing a radio documentary is also much more difficult than editing a drama because of the quality of the recording. Voices or sounds recorded in a sterile recording studio are much easier to edit.

[10] Joanna Bachura proposed an extremely accurate, important and interesting typology of editing (including audio) in the text printed in this post-conference volume, titled *Teatr czy film radiowy?* (Radio theatre or film?).

(1) Cezary Gałek, *Anatomy Lesson of Dr. Hagens*. Particularly noteworthy is the composition, bracketed by a phrase that indicates the essence of the problem: "It is us, the same people, only Mr. Hagens removes the shell." A young boy who applies for a plasticising cadavers job for the German scientist delivers this line at the beginning of the documentary. He is only one of many voices that reply to the question about the meaning and moral aspect of working with Hagens. When it is repeated like an echo in the last seconds of the programme, however, the same sentence carries a metaphorical sense, becoming a memento of sorts and forcing one to reflect on the human condition.

(2) Katarzyna Michalak, Dorota Hałasa, *Prayer of the Forgotten One*.[11] The search for the tomb of the 19th-century composer Tekla Bądarzewska is an example of interesting drama editing. The authors achieved evocative imagery, sensuality, almost palpability of the scene by juxtaposing D. Hałasa, explaining from Japan via telephone how to get to Tekla's tomb, and the search for that place at the Powązki Cemetery. The acoustic response to Hałasa's instructions ("You must go to Powązki through the entrance on the right side of the church, go straight, turn left, go behind the church, go near the graves of Henryk Wieniawski, Chopin's parents, and then behind the church, it's quarter 182, first row, plot 27–28") is, on one hand, the sound of rustling leaves and footsteps following the instructions and, on the other hand, a tune composed by Bądarzewska in the mid-19th century, constantly playing in the background. The whole work is an acoustic masterpiece, in which the combination of several musical layers results in several spheres of time and space coming together in one scene.

(3) Jan Smyk, *Where The Stream Flows*….[12] Jan Smyk multiplied tension by illustrating the narrative of the protagonist who complains about frogs singing at night with fragments of (as the author himself put it)[13] frog music corresponding to the emotions of the story. When the woman says that the volume of their croaking was becoming unbearable, the corresponding sound is the exemplification of her experience. When she says that it would suddenly stop a moment later, Jan Smyk "orders" the frogs to

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[11] The broadcast was awarded the Prix Italia in 2009.

[12] This won the Polish Radio Documentary Competition in 2008 in the artistic documentary category.

[13] Jan Smyk used this exact wording when the author of this paper interviewed him shortly after he had received the Melchior Award.

become silent. Creating such a dramatic effect in editing was the
most difficult aspect of the work for this project.

The above examples, as well as numerous similar works, confirm the
semantically creative (i.e., in the sense of signs) power of editing. These
exemplifications correspond to Lotman's statement that "there is nothing
accidental about a work" (Lotman 1984b, 29) and make us aware of the
need for interpretation of audio texts according to Peirce's understanding
of "endless semiosis" (Barthes 1986, 333); therefore, in accordance with
the notion that there is a need, or even a necessity, for infinite referral of
signs to signs given their continuous mutual semantic consistency.

1.2. Iconifying an audio message (Honegger 1994, 81–86)

As Mary Hopfinger aptly notes, the re-evaluation of old media has led to a
transformation in the sphere of communication, changing the function of
word and image but also the mutual relation of these elements of
communication: "Cultural coexistence of word and image has been
enriched and diversified, as it is based ontheir expanded capabilities, both
representing and semantic" (Hopfinger 2003, 130). Another example of
utilising the representing potential of words and the semantic potential of
image is, in my opinion, the artistic radio documentary, which is, in fact, a
specific type of sound film, a sequence of scenes-images, built, however,
using acoustic material, and therefore also the spoken word.

The notion of documentary as a film sound is well established among
creators of that genre; they believe that it is quite obvious. I. Piłatowska
notes, for instance, "In artistic documentary (feature), acoustic images are
created, where the word is an element used to construct the image. Anna
Sekudewicz, in turn, talking about her methods of work, evokes the
principle "to show, not to tell", adding, "I am of the opinion that some
things should be shown and communicated with scenes (…) that [show]
what I mean, and not just through stories in which someone declares
[something]".[14] That is because the evocative and suggestive nature of
images emerging in the listener's mind transports him or her to the place
of action, and often turns him or her into one of the characters in the story.
These particular scenes, which show emotional moments of events and do
not tell the story about these emotions,[15] are the ones that remain with the

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[14] Anna Sekudewicz interviewed by the author of this text.
[15] Phatic function is inherent to audio text, and thus also to radio documentary,
through that very "focus on the addressee", as Jakobson puts it (Jakobson 1976,
27).

audience the longest. It is the word, only accompanied by the entire palette of acoustic sounds, that represents and paints images that carry meaning.

When I was collecting material for my doctoral dissertation, I received numerous signs from recipients confirming the visualisation of words and sounds while listening to radio documentaries. One of the listeners I surveyed, for example, stated, "When I was listening to the documentary, I felt like I was looking at photographs", "I could see women eating their boots" and "Through this documentary, I 'saw' these people".

Visualisation is a process that is undoubtedly present during the perception of an audio text. Both authors and recipients of sound documentaries, practitioners as well as scholars investigating radio works, confirm its existence. An additional confirmation is Bolesław Błaszczyk's assertion from his introduction to the edition of experimental works by Eugeniusz Rudnik: "Phonic gesture carries an allusion, it becomes the equivalent of visuality, because radio art 'visualises invisibility' [emphasis mine – KK], makes "the ear see"" (Błaszczyk 2008, 50).

According to several authors, including Marcin Kilanowski (Kalinowski 2003, 67–96), in Peirce's concept, aside from other distinctive qualities, one may speak of realism in the sense that the basic element of knowing the world is experience, which, as the unity of empirical data and rational approach thereto, contributes to the general body of knowledge. Sensory impressions available in radio documentaries are "direct" (i.e., aurally mimicking the natural hearing experience) in the sense that they are interested in the real components of our world, reaching, as Peirce called it, "deep into nature". Indeed, as H. Buczyńska notes, "sensory impressions and perceptual judgments underlie our knowledge of the world" (Buczyńska 1966, 34). The "perceptual judgement" is, according to Peirce, a rational approach to experience, including the numerous relations and associations belonging to the cognised reality, not the cognising entity; and thus, through experience and scientific research, but also through action, we have a chance to learn about the nature of existence.[16] One could, therefore, assert (albeit not without certain provisions) that the thing that brings us closer to learning the nature of existence (even if it is only a small fraction of it) can also be perfectly executed through radio documentary.

After this enriching observation about the importance of visualising the phonic sign, let us return once more to semiotics.

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[16] Everything that has been said herein refers to Peirce's concept of scientific knowledge about the nature of reality and nature of our cognition. Peirce divides science into theoretical and practical, and while the former concerns the laws of God the latter is only useful in life.

According to Peirce in his typology of signs, the iconic sign is one of the three main types, along with the symbol and the index (Gadamer 2006, 237). The author of the triadic theory of signs assumed that there is a close relation of similarity between the material medium of sign and what that medium means. Umberto Eco suggested a seemingly small—albeit significant—amendment, asserting that icons do not so much "have" the properties of objects they represent but rather "reproduce" certain components of their perception (Eco 1996a, 127). With this observation Eco loosens Peirce's strict relationship between the sign and the signified object. The broadest understanding of the notion of iconicity is found in Lotman, who sees "a natural relation between the sign and its denotat (meaning)—as well as its designate [emphasis mine – K.K.] (object)" (Lotman 1984a, 50–73). In his opinion, each sign in art (and thus also in radio art) creates a model of the object it denotes, and it is reminiscent of it (though not necessarily in the sense of similar appearance). This is because "the secondary representing sign has properties of iconic signs," as Lotman (1984a) says.

Can we also talk about the iconicity of an audio sign, and therefore the iconicity achieved in radio documentary? Acknowledging the validity of Lotman's claim that "iconicity" is any consistency between the sign and what it represents, and given the abundant evidence of visualisation of audio communication as well as the specific nature of that consistency, I believe that we can. The iconification of a text of audio art has a special, associative nature, and it is related to Umberto Eco's theory of the open work. Such compliance of the sign to the object that it represents is performed during the reception—the last stage of creating text—at the time of its interpretation by the listener (Eco 2008, 167–74). It is in the listener's mind that subsequent phonic signs—associated with specific experienced, heard or otherwise recorded situations, experiences and people—gain an iconic character. According to Peirce, "the expression of the relationship that exists between meanings and beliefs (…) is the *pragmatic principle*, which says that the opinion about the effects of certain activities (…) is related to our opinion (…) of the given object" (Kilanowski 2003, 70). The monk talking about torture in the broadcast "Never Give Up" by Hanna Wilczyńska-Toczko is always some specific, seen-earlier monk for the listener. The battle with cancer and subsequent death of Tamara Zwierzyńska-Matze in the documentary *You Can Find Me in the Whispers of the Grass* by Cezary Gałka is not some abstract story; it is a real struggle and a real loss. A horn is always associated with some car; footsteps are always someone's. Associations with experience—

specific, often "private", but always some kind of experience—iconise the world of sound broadcast.

2. Conclusions

As a system of verbal signs, radio documentary is a type of secondary modelling system. The auditory nature determines the identity of this system of signs. As I hope to have demonstrated in my paper, sound is a powerful instrument for constructing meanings. Recorded in the sound are the space, movement and dynamics of events. The microphone, like a film camera, records sound layers that make up the audio scenography of the message. The author of a radio documentary has the power to confer additional meanings in the processing of the audio material. Through editing and compilation of audio excerpts, the author emphasises their importance or reveals new meanings, which—augmented by the life experience of the recipient—form vivid and realistic images in his or her mind.

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CHAPTER TWENTY-TWO

THE RADIO IN SPAIN: THE CHALLENGE OF THE DIGITAL COEXISTENCE FACING THE OLD STRUCTURES AND BUSINESS MODELS

XOSÉ SOENGAS PÉREZ AND MIGUEL ÁNGEL ORTIZ SOBRINO

Radio has undergone constant changes, as is appropriate in an ever-evolving medium. Most of these mutations, however, have been progressive and submitted to adaptation processes to avoid drastic changes, including two of the most important—the computerisation of the editorial departments and the digitisation—and have been under the broadcasting sector's control.

When RTFM—the first online radio station with live information—appeared in 1995, nobody could expect the consequences that this new way of communication would have for the radio industry structure, or for the business models that prevailed since it was launched. Something similar happened upon the arrival of Facebook and with the first 3G experiences 10 years ago. In less than two decades, the Internet, smartphones and social networks have completely modified the radio scene and its ways of commercialisation. In recent years, radio has become a multimedia and hybrid media where contents are delivered in different ways and with different formats.

Transition from analogue to the digital period has been too much focused on technology, forgetting that technological changes imply structural changes as they concern the production system and, of course, the contents since they change the ways of distribution and consumption. Furthermore, this new modus operandi has consequences for the commercial sector since it is a new method of including advertisements in the programming. The business model of the new radio must be adapted to

the demand of a modern and specialised supply, and, in consequence, the supply of contents and programmes must take into account the new ways of consumption and distribution.

Even though the regulatory framework of the Spanish radio industry stipulated in the present Ley General de Comunicación Audiovisual (LGCA) is relatively recent (2010), the consolidation of the media convergence and the breakdown of legal barriers, due to the emergence of the Internet and mobile devices, have built two interconnected but independent scenarios. Some scholars refer to these scenarios as "radio" and "post-radio". From a structural point of view, both scenarios are characterised by a dynamism that, in the short and medium term, will transform part of the Spanish radio industry and its supply, primarily those aspects related to the development of the broadcast third sector, and probably, to the funding model of public broadcasters. The development of the 14th transitional provision of LGCA, and the draft of a new regulation for Andalusia's audiovisual sector, seem to be some of the main indicators of the coming change. Additionally, content distribution through mobile devices demonstrate a different way of understanding the production and commercialisation of the new radio.

This new scenario requires a different paradigm, which should be linked to the features of the new digital platforms. Radio has lost advertising income for the benefit of new media such as the Internet, which indicates that its old business model is sold out and no longer meets the needs of a digital environment.

Whether or not traditional forms of broadcasting management and commercialisation will cohabit with new consumption and commercialisation models in the medium term, media convergence and hybrid models will determine the future of radio. Neither seems to solve the controversy of the public radio-funding model in its national, regional and local aspects. Neither the funding mix nor the license fee associated with public broadcasters seem to be so strong and sustainable.

1. Public Broadcasting Sector: Between a Three-Dimensional Model and a Fourth Dimension

As Ortiz Sobrino (2012) notes, since the promulgation of the Estatuto de Radio y Televisión in 1980 to 2010, Spanish radio has had three types of offers promoted by the three administration levels: public stations, which are owned by the state and represented by the various channels of the Spanish National Radio (RNE); regional stations, whose initiative is related to the Autonomous Regions; and the local stations. Since the

promulgation of the LGCA in 2010, however, new figures have been incorporated into the Spanish radio sector. They concern a number of the broadcasting stations framed in the communication third sector, specifically the university stations and certain cultural ones, which are promoted from public collectives and institutions.

When the Radio and TV Statute became effective with Law 4/1980, the whole range of public radio was organised around the Spanish Broadcasting Group (RTVE). According to the Statute, the public radio service was entrusted to two national radio stations, integrated with RTVE: Radio Nacional de España (RNE) and Radiocadena Española (RCE) (BOE 1980). In 1989, the two stations became one, keeping the initials "RNE", with a structure formed by five national broadcasting stations: Radio 1, Radio Clásica, Radio 3, Radio 4 and Radio 5. Additionally, the international stations of Radio Exterior de España were added.

The offer of the public regional radio did appear in Spain until the publication of the Ley del Tercer Canal (BOE 1983), which supposed the appearance of the first regional broadcasting stations: Catalunya Radio, Radio Galega and EiTB, among others. At present, after the closure of Radio Nou in 2013, there are 12 radio stations owned by different Autonomous Regions.

Law 11/1991, Organización y Control de las Emisoras Municipales, paved the way for the local broadcasting stations in Spain (BOE 1991). Since its publication, several Spanish city councils have promoted the emergence of their own public broadcasters, although most of them have disappeared with the recent economic crisis.

All this legislation has been repealed and replaced by the 2010 LGCA. As mentioned above, this law gives the power to promote such broadcast stations in their respective jurisdictional areas to the state, the Autonomous Regions and the city councils.

Finally, Article 32 of the LGCA has led the way in implementing community, associative and cultural stations. Among those may be included university stations promoted by public universities, even if this is not explicitly stated by the law. The development of this article has nevertheless just begun, and many of these broadcasting stations are taking advantage of the Internet and the digital and online platforms, while its final exploitation through terrestrial channels has been resolved.

2. Funding Model of the Public Sector: From the Double Route to Institutional Sponsorship

It is broadly thought that there are four basic funding sources for radio companies. As Nieto and Iglesias (1993) have already indicated, radio stations can be financed via:

- − Canon or license fee
- − General State and Public Administration budget
- − Advertising
- − Other sources, such as radio on-demand and added-value services

In the Spanish case, there is no single funding model for the public radio. Each system is different depending on the scope of action of the broadcasting station and its property: state, Autonomous Regions, city councils, or the third sector promoted from public institutions.

2.1. The funding of public radio

Some authors, such as Bustamante (2007 and 2010) and Ortiz Sobrino (2010), echo the new legal framework for the radio that has existed since the promulgation of Law 8/2009 for the funding of state public broadcasting; a few months after this law was enacted, Jivcova Semova (2011) recovered the status of the issue.

As Ortiz Sobrino and López Vidales (2012) discuss, in the Spanish case Law 17/2006 established the reforms for the reorganisation of RTVE, out of which was created the new RTVE Corporation, which became operative in 2007. Two years later, on 28 August 2009, Law 8/2009 came into force, regulating the funding system of RTVE, which includes the six public broadcasting stations owned by the state. The publication of this new Law in the *Boletín Oficial del Estado* modified not only the funding system for RTVE planned in the Law 17/2006 but also the funding mix based on commercial resources and state subsidies anticipated in 1980 by the Radio and Television Statute. The aim of that new law was to provide the state public broadcasting stations with a new funding model that could break with inertia and systematic debt.

Since the promulgation of Law 8/2009, radio has been financed according to the funding model established by the law for all the state public broadcasting stations, through a contract with the state, and combined with a system based on the payment of a fee by the other mobile operators and private television companies with national coverage.

Through this license, the open commercial television contributes with 3% of its revenues, pay-TV broadcasters with 1.5% and operators with 0.9%.

Ortiz Sobrino (2010) has noted that Law 8/2009 removes the possibility of using public radio channels as a commercial medium. There are, however, certain exceptional cases authorised in Article 7.1 regarding *Bartering*, sponsorship and advertising linked to the emission allowances. The article authorises sports and cultural events that fall within the public service mission of the Corporation, that have no commercial value, and that have this system as their only means of dissemination and production. Similarly, the Article points out that, by way of an exception, sporting events can be broadcasted with a sponsorship or other commercial sources when they are indivisible parts of the emission allowances for the programme (RTVE 2010).

The new funding model and the cutbacks to the public broadcasting staff in 2006 by the *Expediente de Regulación de Empleo* seemed to be enough to ensure the sustainability of a new form of public broadcasting. On 20 October 2005, the director of RTVE, Carmen Caffarel, and representatives of social agents from the public Corporation, reached an agreement on the *Expediente de Regulación de Empleo* (ERE), which allowed early retirement for all the employees who had completed 50 years on 1 January 2007.

The agreement concerned 4,150 of the 9,100 employees of RTVE (Ortiz Sobrino 2013). Its objectives were not only to reduce salaries and modify the funding model but also to change the production system, making professional polyvalence the essence of the new model (Lazo and Ortiz Sobrino 2013).

Despite these changes, the outbreak of the economic crisis and the drop in the economic contributions by mobile operators and TV companies have led the state public broadcasting stations into a loose interpretation of Article 7.1, as private broadcasters have alleged. This funding model has therefore been criticised by the state public broadcasting sector itself, and by the private broadcasting sector, which believes that public broadcasters are abusing the sponsorship system.

2.2. The funding model of Regional and local public radios: the funding mix

The funding of Regional and local radio stations is based on a double-source system—the public income and advertising—as was established by the *Ley del Tercer Canal* from 1983 and the *Ley de Emisoras Municipales*

from 1991. Although it has now been withdrawn by the LGCA, the essence remains.

Chapter 5 of Article 17 from the *Ley del Tercer Canal* reveals that the budget and the funding of the Regional radio stations rely on subsidies included in the budget of each Autonomous Region and on commercial revenues. Regarding local public stations, the *Ley de Emisoras Municipales* established a similar funding system. The emergence of new media distribution for radio contents over the Internet and mobile apps is leading to new ways and models of consumption and a revised understanding of the broadcasting industry.

The unsustainability of the public broadcasting funding, the lack of diverse funding for Regional stations and the constant pressure of the private sector will likely result in a reorganisation of the public radio funding system. All that remains is to clarify whether public institutions will be ready to balance the loss of income.

2.3. The broadcasting third sector in Spain

The existence of free and community radio stations is reflected in the LGCA. Article 4 of the Law recognises the right of communication—via either public, private or community means—and Article 32 incorporates a reserve of spectrum for third sector broadcasting. The Spanish Community Media Network, however, reports a lack of political will for its development. Conditions exposed in Article 32 of the LGCA and the 14th transitory disposition render almost impossible the existence of the third sector.

Authors Zallo (2010) and García-García (2013) both point out the three conditions that would make possible the development of the third sector as a way to stop its launch and survival. In particular, they refer to the limit of its operating budget (€50,000), the limit of its coverage and the impossibility of institutional support. This means, in short, the death of university and educative FM radios, which are not included in the Law, even if they can be considered cultural radio stations.

As happens in another countries of the EU—such as France—these types of experimental, cultural and scientific dissemination stations should have been included in the list that the LGCA considers as the third sector. As mentioned above, however, they are reaching a certain importance in the Spanish broadcasting system since the digital convergence has allowed the universalisation of the production systems and the opportunity to broadcast in different formats.

Ortiz Sobrino (2014) has already warned of the existence of a legal vacuum regarding the university and educative stations. That is the reason for the large number of complaints from the universities and cultural and community radio associations regarding the *Real Decreto de Reglamento Técnico de los Servicios de Comunicación Audiovisual Comunitario sin ánimo de lucro*. He has also, however, recently indicated that the negotiations about a future regulation for broadcasting in the Autonomous Regions—as in Andalusia—denote that progress has been made in order to improve the conditions for the establishment of the broadcasting third sector.

3. The Funding of the Spanish Commercial Radio: Advertising as the Main Source

At present, the Spanish radio is undergoing a decisive transition process; consequently, the broadcasters' decision-makers have to find new ways to adapt their systems to the new and changing scenario. Since the emergence of the Internet, the radio has seen its competitors increasing, both quantitatively and qualitatively.

The economic crisis has played an important role in the profound and huge changes produced in the broadcasting sector. The first InfoAdex signs in commercial radio have been the drastic decline in advertising income, the main funding source of private broadcasters. According to InfoAdex (2014), the advertising investment in Spanish radio has fallen between 2007 and 2013 from €670 million to €400 million.

Data show that in recent years the situation has become more complex: radio is in fourth position in the media ranking by commercial investment for the benefit of the Internet (InfoAdex 2014).

Radio has not yet found the appropriate commercial strategies to enable it to profitably exploit the opportunities of new platforms, especially of mobile devices. It is a matter of working with a new concept of commercial values and advertising, and a matter of adapting the radio infrastructures to the Internet.

The general broadcasting business model, and, particularly, commercial radio, faced difficulties from the moment that new ways of consumption emerged before the economic crisis of 2008. Radio's biggest mistake has been to ignore the necessity of an imminent renovation. Rules are changing, and so is the competition, which is now coming from the Internet.

In recent years, radio has faced a double problem: the significant decrease in advertising income and the redesign of the media scene, the

latter of which has introduced additional competitors in the market. At that key moment, the lack of resources has prevented radios from investing in the structures they required for adapting themselves to the current context. This is why, in some cases, the industry crisis has deepened.

The lack of a concrete and clear model has kept radio in a transition period that has been going on for too long. What is more worrying is that there is as yet no consensus on the main characteristics of the new business model that allow radio to adapt to the new digital context.

Those responsible in the broadcasting sector have not yet agreed on the main elements of the future radio, but they should take into account that its survival is a race against the clock. The only consensus that seems to exist is on the abstract and obvious idea that radio needs a modern, versatile and realisable business model.

Many scholars have theorised on the need to diversify funding sources in order to prevent dramatic situations; yet, in practice, they have not found alternative finance systems. Until now, the rethinking of the radio industry has been almost exclusively in economic terms. It should be noted, however, that not all the changes are driven by economic reasons; there are structural and qualitative factors that in many cases are conditioned by the evolution of the audience. At present, further research is needed to explore the demands of the new audiences since it would provide indispensable information for the design of competitive contents. In this regard, the first step is to know the preferences of the audience and the contents offered for different platforms and places since now the competition comes from the Internet and it is global.

4. The Digital Convergence Influences on the Radio Business Model

The global economic crisis is bringing new ways of managing the radio industry which are based on expenditure-reduction policies and profit maximisation. New public and private stations are emerging, with minimised structures with respect to human resources and low-cost management policies, in accordance with the macroeconomic environment.

As Ortiz Sobrino (2012b) notes, in contrast to the old radio models that are not in the logic of the market, these low-cost management models are characterised by a maximum optimisation of resources, the outsourcing of services, management by objectives and the control of expenditures.

The representatives of this organisational model are the new public autonomous stations, which appeared in the first decade of this century.

Examples include Aragón Radio, the new local radios, and the digital stations, which emerged on the Internet.

5. The Sustainability of the Present Spanish Broadcasters: Towards a Change in Paradigm

The present radio business model is not workable, and the most worrying thing is that the sector has still not managed to develop alternative formulas to regain and maintain a stronger positioning in the media scene. The crisis of the classic model is forcing broadcasters to reinvent themselves since other platforms have appropriated most of radio's exclusive aspects. In this digital context, the broadcasting sector needs to change if it wants to remain profitable and competitive in the market. The main challenges facing this sector at this moment are:

(1) Modernisation and specialisation of programming

There is a need to redefine contents and programmes to adapt them to the needs and attributes of the public from the new digital platforms. Many online contents still maintain features from the conventional and analogic programming. These inadequacies are incomprehensible to an increasingly specialised and segmented audience. It is important to bear in mind the quality and distribution of contents.

(2) Technological resource maintenance to compete with new supports

The emergence of the Internet on the media scene has influenced all the broadcasting processes, and this demands a shift in relations between the sector and the advertisers. What used to be attractive and profitable has fallen in value; for instance, the best advertising formulas have stopped functioning, aside from the fall of advertisement income. The technological progress is encouraging developments in forms of consumption and, as a consequence, is creating the need to change contents.

(3) Structural changes to reach a more dynamic and viable management

To compete in the virtual and modern scenario, broadcasters must detach the analogue structures and procedures, since they do not fit with the new ways of working, slow down management and raise the price of processes.

(4) Defining and implementing a new business model, based on
    creativity, innovation and optimisation of technological resources

The new media scene is full of innovations that create a need for the
designing of new business models (Soengas 2013). The radio sector must
carry out appropriate changes in order to survive in a new context marked
by new formats, platforms, forms of consumption, evolution and
fragmentation of the audience, and the decline in advertising income.

   All these changes, which, in some cases, affect the very essence of
radio, are imposed by external factors such as competition—which now
comes from different formats—and the Internet—which encourages the
existence of multiple settings; however, these transformation are not
harmful but rather challenging.

   The new radio business model should not be based on commercial
values, which would lead it to failure. Radio will be required to modernise
the offer of specialised content to meet the needs of the audience. If the
broadcasting sector wants to be profitable, it has to offer quality content
and to develop joint strategies involving active actors. Even though each
station is developing different formulas, the common principles must
remain.

   Another feature that this sector should take into account is flexibility—
the ability to adapt itself to a permanent change—since one of the specific
properties of the new digital background is constant renovation.

   There is also a need to reduce production costs, and the new platforms
and devices offer great saving opportunities. The rise of competition has
influenced the price of advertising spaces, which are now distributed
among many formats. Accordingly, radio stations receive less money since
the investment in advertising has considerably decreased in recent years.

6. Conclusions

The present context is different from the previous transition and
renovation phases, since the traditional—closed and homogeneous—
competition scenarios of broadcasters have undergone major changes.
First of all, at present there exists media hybridisation. Thanks to the
Internet, the press, radio, and television are assuming functions that
formerly were not within their competence.

   The radio sector is now obliged to compete in an open and global
landscape, composed by platforms and formats with modern and versatile
structures. The new competitors are able to offer the same services and are
more flexible than the traditional and analogue radio.

The media convergence obliges radio to redefine itself because of the advent of the Internet, which has deprived radio of its exclusive attributes. Some of its aspects, such as ubiquity, instantaneity and speed are also part of the identity of many platforms. The arrival of the Internet has modified the business models, and the changes have disrupted the two basic pillars of the radio: programming—and even formats—and advertising.

Against this background, radio is required to be linked to and compete with other formats. The Internet has encouraged—or imposed—a coexistence that was previously unthinkable.

The loss of commercial revenues because of the economic crisis is made worse by another factor: advertisers prefer to invest in more dynamic platforms and formats. This is a major challenge to radio since it has to modify its structures and invest heavily in creativity, quality and specialisation.

The emergence of different, attractive and more efficient formats has resulted in a redistribution of income. The comfortable, controlled and homogeneous scenario in which the radio sector used to exist is a thing of the past. Now it has to survive with fewer resources and has to earn revenue from alternative sources.

The decrease in advertising income caught the radio sector unaware; however, the economic crisis was not responsible but it was the straw that broke the camel's back. The radio model was obsolete, and the funding problems brought to light the structural problems the broadcasting sector had been carrying for years.

The present background shows that the traditional model is outdated, and it is not able to compete in a scenario where things have changed. Formerly, the competition was between different stations with similar characteristics, which were offering almost identical contents for a delimited and controlled area. At present, competition is global, the space—the Internet—is limitless and heterogeneous; hence, the multiple platforms.

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EPILOGUE

ACOUSTEMOLOGY:
THE STATUS OF SOUND AND RESEARCH
METHODS IN SONIC STUDIES

MADALENA OLIVEIRA

1. Interpreting images and sounds

Visiting an exhibition of art is an experience usually recognised as subjective, emotive and deeply individual. The artistic work is, by nature, ambiguous because it is not only a communicative phenomenon but also an aesthetic manifestation conditioned by the creativity of the artist. It reveals a very personal way of conceiving the world—the real or the imaginary world, signified in original and inventive forms of representation. The artistic work is therefore extremely dependent on the sensitivity of those who appreciate it as well; nevertheless, if asked to comment on a painting collection or on a photographic gallery, besides providing some personal interpretations, the viewers would be more or less able to remark on some formal characteristics of each work of art.

Performed by experts in art or by art critics, the examination of an artist's production follows specific criteria and rigorous principles. The understanding of the general audience, however, does not comprise a rigid formula of analysis. In spite of the large size of reading horizons, the spectators of such visual performances would mention aspects related to the perspective of the picture, the intensity of the colours and/or the light, the format and the framing, the depth of field, the insinuation of the movement or the rhythm of the depicted objects, and the general composition. Regarding paintings in particular, even with a very common-sense perception, the viewers would also refer to the (ir)regularity of the traces, the textures, the shapes, the ink and painting techniques, and eventually the orientation of the reading.

If instead of a visual art exhibition we consider a sound art installation, the interpretation of the message is still subjective; however, it would be much more difficult to put together formal remarks on sonic work. Because it is not visible, such an artistic work offers less obvious characteristics to be prized. In a much more vague expression, listeners might refer to the rhythm, to the tone or to the intensity of the acoustic composition. Unless they have formal education in music and sound, the audience of this kind of art will not be able to explain in more detail what can be valued in a sequence of sounds. There is consequently a sensation of more superficiality when defining an acoustic experience of art than when explaining the effect of visual artistic works.

The difference between these two situations is grounded primarily in the distinct nature of the languages involved. Image and sound are both matrix languages (primary languages) used for communication purposes, but the ways in which they produce meaning are quite diverse. They affect different senses—sight and hearing, respectively—which represent different sources of information from the surrounding environment. Different senses also correspond to different methods of perception and different ways of knowing. According to Emiliano Macaluso and Jon Driver, "Incoming signals from different sensory modalities are initially processed in separate brain regions" (Macaluso and Driver 2005, 264); thus, the interpretation of each kind of input results in specific modes of abstraction.

The semiotic process associated with visual language is based on analogy or levels of similarity with regards to the represented object. Images belong to the category of signs that Peirce has defined as icons, which have a physical resemblance to the signified—the thing being represented. If it is more figurative or more abstract, the image is intended to reproduce (or recreate) the shape of the reality. Whether physical (engraved in paper or canvas, for example) or electronic (projected by screens), the image is tangible to the eyes. It is made of elements that can be seen and decomposed in separate components. It has a structure that seems to be more palpable and therefore easier to translate into verbal language.

Sound has a material nature just as an image does. It is vibration, and it flows through physical waves. Due to this condition, sound is also tangible. It touches the ear and has an effect on our skin. This is why deaf people can feel the vibration provoked by sound even if they are unable to grasp the acoustic sense with their ears. Sound, however, has an invisible existence. It can be graphically represented (in a stave, in the case of music, or in specific software, in the case of digital editing), but as a flow of acoustic signs it is meant to be reached not with the eyes but rather with

the ears only. The semiotic process that sound suggests is not related to any kind of visual resemblance. It operates more as an index, another category of signs that Peirce identified. An index does not resemble the object or the concept being represented. The correlation between sound and the signified thing is intrinsic. Sound is part of the soul of the thing represented. It is therefore not a repetition of the shape of something, as an image is; it is a part of the thing itself. It is not an appearance or a surface; it is part of the thing's essence. Moreover, a sound message is transmitted in a flow of time. More than an image, which even in movement primarily has to do with space, sound is related to time and is associated with flows, connections, relations and a matter of nexus. If stopped, it does not exist anymore.

In this sense, what separates the description of an image or a sequence of images and the description of a sound stream is in part the way in which we conceive space and the way in which we feel time. In a common-sense approach, space seems to be more concrete than time is. Space is something we feel we are able to describe; meanwhile, time seems to be more abstract and is usually understood as something that has a more psychological meaning. Although we can feel spaces and measure time, spaces are perceived as more solid than time is, and time is something that is always escaping. All other reasons explaining why it seems to be much more complex to produce a metadiscourse on aural messages than on pictorial messages come from this relation we have established with space and time.

2. Visual Culture

It is not easy to establish a starting point in the history of communication. Some books dedicated to this specific dimension of human history—such as *The Story of Human Communication: Cave Painting to Microchip* by Wilbur Schramm (1988)—start the narration in the painted caves, where the first graphic representations were found. Then, the first big revolution that historians have mentioned is the invention of writing, and, after that, the invention of the printing press. Between ancient times and the Middle Ages (when Gutenberg presented the mechanic press), there is a long, but very often silenced, history of auditory culture. Some accounts on the aural tradition and on the flow of news through the spoken word exist, but sound was not taken seriously until sound film, the telephone and the radio were invented, by the beginning of the 20th century. At the same time, however, many forms of visual communication were coming into use. The photograph, first, and then the cinema, picture postcards, posters, the

illustrated press and television quickly turned the focus to images and to their power to fascinate people.

As with science, history works on the basis of registers and on sources that are as objective as possible. Natural sound is ephemeral. There is no way to go back to the acoustic atmosphere of past centuries. Only written texts, based on memories, make it possible for us to have an idea of how important sound was in everyday life. Aside from reviewing certain official documents, reading literature is one of the available ways of finding out the ancient soundscapes and the importance of sound signals in the organisation of communities. Even so, there is a lack of other kinds of records that report scientifically the diachronic course of history from the perspective of sound and demonstrate how sound may offer a way of knowing the world.

Although more-or-less marginal, at least regarding the conventional history of human communication, a number of authors have already tried to fill this gap. One of the most recent examples is a book that David Hendy published in 2013 called *Noise: A Human History of Sound & Listening* (Hendy 2013). Others that the author also mentioned (Hendy 2013, x) move in the same direction, such as *Making Noise: From Babel to the Big Bang and Beyond*, written by Hillel Schwarz in 2011 (Schwarz 2011); *Reason and Resonance: A History of Modern Aurality*, published in 2010 by German Professor of Ethnomusicology and Anthropology Veit Erlmann (currently based at the University of Texas) (Erlmann 2010); and *Discord: The Story of Noise,* a book that Mike Goldsmith dedicated to reflecting on the increase of noise levels (Goldsmith 2012). Focused on the 19th century, Ana María Ochoa Gautier, Professor of Music, wrote *Aurality: Listening and Knowledge in Nineteenth-Century Colombia* (Ochoa Gautier 2014). Describing the origin of sound recordings and of transmission devices, Jonathan Sterne published in 2003 *The Audible Past: Cultural Origins of Sound Reproduction* (Sterne 2003).

The missing chapters on the role of sound in human communication history can no longer be attributed to the lack of a bibliography. Despite the available references—which are only brief examples of the scientific literature available—the most common reports on the evolution of communication systems are usually fixed in two paradigms, the verbal (which regularly means written) and the visual. The 20th century is in this context specifically known by what has been called a "pictorial turn", and the expression of "civilisation of image" became one of the most-used labels for defining the post-electronic media societies. In a chapter of the book titled *Imagem e Pensamento*, Moisés de Lemos Martins reflected on the shifting from a civilisation of words to a civilisation of images and

warned that images are being multiplied in a way that "screens express today the images' rebellion" (Martins 2011a, 131). In another article published some years earlier, the same author considered that "the image constitutes the form of our culture", as "we are today crossed by an immensity of images" (Martins 2003, 127). The abundance of so many forms of images drove us to what the Portuguese semiotician Anabela Gradim referred to as a double effect of the "naturalization of the universe of image" and of "over-exposition" to images (Gradim 2007, 190). She remarked that "comparing with current people, a farmworker of the Middle Age was exposed to a very limited number of images" (Gradim 2007, 190). An article that the author published in the journal *Comunicação e Sociedade* in 2007 does not suggest, however, a sense of saturation. An image is considered something that has a magic and hypnotic power.

Today, all forms of communication are visually oriented. An image is considered the chief language in video and is central in paper publications. The space of verbal language actually decreased to give place to images in print editions. Interaction on the Internet is firstly dependent on icons. Verbal language is more-or-less subordinated to the visual, as images seem to be immediately received without a lot of effort, due to the impression of its universal character. Martins took this supremacy of image to be a sign of the "crisis of the word as human *logos*" (Martins 2011b, 116). No doubt exists that the present time is a time of hypervisibility. Introducing the book *Visual culture*, Chris Jenks realised that "the modern world is very much a 'seen' phenomenon" (Jenks 1995), which is consistent with the idea that everything demands to be visible to exist. This is likewise why public relations and strategic communication is focused today on the image of an institution/company or on a single person.

As well as the substitution of words with images, as words today have more connections to the images of things than to the things themselves, what is most intriguing in the hegemony of visual communication is the way in which sound seems to be persistently banned from the paradigmatic discourses on communication. Since the turn of the millennium, sonic studies have faced new challenges and have been developed with renewed enthusiasm; however, they still have little influence in the main sociological readings of modern life and of communication phenomena.

3. Deaf Culture

Enough evidence exists to defend the idea that the commonsensically presumed civilisation of images is a correlative of a deaf culture. As Chris Jenks (1995) stated, Western culture is basically centred on the eye. Brazilian cultural theorist Norval Baitello followed other contemporary sociologists and philosophers in declaring that "we live profoundly inside a world of visuality" (Baitello 2014, 134). As a consequence, continued the author, "the contemporary culture and society treat the sound as a less noble form of expression, a kind of poor relative in the codes spectrum of human communication" (Baitello 2014, 135). The previous section of this chapter stressed this assumption by emphasising how images today are demanding our attention in all spheres of life; yet, the original thought of this author concerns the idea of deafness. According to him, the predominance of the visual over the auditory is provoking a society of intentionally-deaf people, "people who have capacity to hear, but who do not want to hear, (…) people who do not listen to what they indeed hear" (Baitello 2014, 135).

In a book on sounds and silences in the Portuguese soundscape, Carlos Alberto Augusto asserted that today, "we look at the world surrounding us more than we listen to it" (Augusto 2014, 16). People are excessively commanded by images. Everyday language confirms it, as we use much more the verbs "to see", "to watch" or "to show" (even when what we want to do is make someone listen to something) than we use the verbs "to hear" or "to listen to". Martins referred to this bias of subordinating sound to image in the preface of a book on radio in Portugal and Brazil, mentioning this example of common expressions: "We go to the cinema to watch a movie or we stay at home to watch TV without being aware that to watch inevitably includes to listen to" (Martins 2015, 5–6). Likewise, we also say "I want to show you a music", which should be imprecise, as showing is something we do primarily for the eyes and not for the ears.

It is common to say that children often have problems with concentration at school. On the other hand, many personal relationships fail because people do not listen to one another properly. During a TED Talk,[1] the expert on sound Julian Treasure began by saying that "we are losing our listening".[2] In a way, it would not be wrong to say that we are

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[1] A TED Talk is commonly defined as a showcase for speakers presenting well-performed ideas.
[2] Treasure, J. 2011. "5 ways to listen better." Filmed July 2011 at an official TED conference. TED video, 7:43.
https://www.ted.com/talks/julian_treasure_5_ways_to_listen_better

becoming at least a hard-of-hearing society, which is not a consequence of visual demand only. It is a matter of noise as well. The world before the Industrial Revolution was much more silent than it is today. All devices produce sounds. If we are over-exposed to images, it is also true that we are over-exposed to noises—loud, harsh or confusing noises. Mozambican writer Mia Couto once wrote that, "We are not listening anymore not because we are surrounded by silence. We became deaf because of the excess of words, we became autists because of the excess of information" (Couto 2005). Contradictorily, silence is uncomfortable. Silence means a kind of void or vacuum, and very often people are not able to listen to silence. Portuguese poet José Tolentino de Mendonça declared in a newspaper article that we are illiterate of silence and that we do need to be initiated into silence to be initiated into the art of listening.

The illiteracy that exists in the field of sound is likely much more serious than it is noticeable. As a matter of fact, generally speaking, no one is taught to listen to the sounds around them. Children start school by drawing and learning how to write and read. If sound is a language that is included in part of elementary education, this is only because very often children are invited to sing; however, they do it more for entertainment than for pedagogic reasons. Even in the specific area of music education, teaching and learning methodologies tend to start with reading written music in a stave more than with listening to the sound of different instruments, for example.

Excepting in very precise areas of training, in general, education ignores sonic skills. Graduate programmes in communication only deepen this gap. Academic curricula in this scientific area currently include a very wide range of disciplines dedicated to building an image-based and visual culture, but they do not comprise similar disciplines on auditory culture. In Portugal, for example, in the majority of universities, students enrolled in so-called broadband courses on communication are required to study disciplines such as the theory of image and representation, photography, visual culture, the history of images, the design of communication and images, design and visual communication, the semiology of images and discourse, communication, image and new media, design, aesthetics and visuality or digital image. In the regular curricula, there are no equivalent disciplines for sound. On the other hand, optional disciplines focused on acoustic language are usually limited to the field of radio journalism.[3] Moreover, when looking at the course syllabuses of these disciplines, it is

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[3] There are some exceptions in areas more related to audiovisual production. In these cases, students choosing this vocational pathway may also be required to do disciplines such as sound effects and sound editing.

observable that a considerable portion of the contents are related to a technical approach to sound and that learning outcomes are oriented to "pragmatic know-how". There seems to be, therefore, minor attention given to more reflexive and theoretical approaches on sound meaning and on sound as a language.

In 2010, an article that the *Journal of the American Medical Association* published made public the results of a study that researchers from the Brigham and Women's Hospital in Boston carried out. By comparing data from 1988 and 2006, researchers figured out that hearing loss among adolescents (between 12 and 19 years old) had increased 31%. Combined with real deafness and hearing loss, symbolic deafness—which has certainly increased in the past few years as well—might be a consequence of centuries of undervaluing the information coming from echoes and reverberations.

4. The Scientific Status of Sound

The field of scientific work is very much concordant with the general perception and representation made of sonic messages. Inspired by the natural sciences, the scientific method in social sciences is primarily based on observation. Research questions are formulated as a result of a rationalisation process triggered by phenomena, behaviours or events observed in natural or social contexts. In a broad understanding of the word "observation", listening can be assumed as a way of observing; nonetheless, the etymology suggests that observing is a way to see, to witness and to be a spectator or watcher of something. To observe, therefore, has a strong connotation with sighting, which means the capacity to comprehend reality through observable data.

In several circumstances, aurality is used as an equivalent of gossip. Something that is narrated aurally can be understood as being not sufficiently reliable—first, because normally it is not registered, and then, because listening is treated as a less objective way of processing information. Sighting seems to be the unique sense capable of providing objectivity, which means observing through the eyes is the most trustworthy way of collecting information.

By reinforcing the relevance of empirical evidence, the positivist paradigm has been contributing to emphasising the credibility of what can be seen in comparison with what can be heard. Medicine is a good example of a field where images are treated as more believable than sound and where the development of image technologies has provoked in a relevant way the decline of the importance of sound. Medical imaging is

indeed gradually substituting both the auscultation technique and dialogue between doctors and patients. What doctors used to listen to (in pneumology, for example) can now be observed through complementary means of diagnosis. In a certain way, sound is losing to images the role it could play in the examination of social and behavioural phenomena.

For a number of scientific domains, sound has been (and probably will continue to be) a useful tool for research. Recorded interviews or other aural sources help researchers to apply specific methods, such as the discourse analysis. Audio as a support for other sciences is quite common. It is very often a way of registering other research objects in areas such as anthropology, musicology and ethnography. Audio by itself, as a language, is a more improbable research object, especially in the field of Communication Studies. It has become relevant for some areas of psychology, architecture and ergonomics, but it is largely ignored or marginalised in media studies and in the communication sciences. Sound as meaningful content is almost excluded from the list of feasible research objects. Film analysis, for instance, is much more focused on visual language (the option of choosing certain kinds of plans, the framing, etc.) or on a script than it is on sound effects, although the meaning of a sequence of images is in part determined by the narrative that the soundtrack and the audio production suggest.

In methodologic terms, an instrumental understanding of sound exists. It serves to provide evidence for certain research problems, although there is a lack of courage to treat it as a subject of research questions by itself. Semiotics has evolved from a linguistic paradigm to a visual paradigm. Studies on visual semiotics already have a significant tradition. The article "La réthorique de l'image" published in the 1960s by Roland Barthes launched a transformation of focus that has been contributing to consolidating methodologies applied to the interpretation of effects that images in advertising, arts, journalism and communication in general have. Such a dedication has been more undefined regarding sound, at least from the perspective of meaning understanding.

The interdisciplinary field of sound studies remains a kind of niche in the broad scope of communication sciences. In many countries, such as Portugal, scholars in this area represent a discreet and minor group affected by the low interest in sound among social scientists in general. According to Tom Rice, "The exploration of how places are heard", for example, "has been very largely neglected in ethnographic enquiry". The author acknowledged that "academic literature on place has been dominated by a pervasive visual bias" (Rice 2003, 4). Steven Feld defended the same assumption in 1996 in a book chapter on the people of

Bosavi, Papua New Guinea. Feld considered at that time that "ethnographic and cultural-geographic work on senses of place has been dominated by the visualism deeply rooted in the European concept of landscape" (Feld 1996, 94). The concept of "soundscape" that Raymond Murray Schafer coined was introduced in 1977 (Schafer 1994), and even though it was innovative and inspiring it had a slow influence in the development of sonic-centred research. Schafer's approach to the sonic environment has definitively resulted in a new impulse to conduct sound studies; however, its impact on the status of sound in Media and Communication Studies is still residual.

Word clouds are a very simplistic method of examining the visibility of a semantic area, but they are useful for giving an impressive idea of something that can be observed by the frequency of certain words in certain contexts. According to the official statistics in education and science in Portugal, 432 PhD theses are registered[4] in the scientific domain of Communication Sciences. Although a dissertation title is not always a precise indicator of the research object considered in the dissertation, the word cloud resulting from the titles of dissertations (Figure 22-1) is certainly indicative of some trends.

Fig. 22-5: Word cloud resulting from the titles of 432 PhD dissertations in Communication Sciences registered in Portugal (www.wordclouds.com)

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[4] The total number of theses considered includes both the dissertations completed at Portuguese universities and the dissertations completed at foreign universities but revalidated in Portugal.

The result is not surprising. If it exists in the cloud, the word "sound" (*som* in Portuguese) is invisible. "Audio" is there but with very little expression. By contrast, the word "image" (*imagem*) is one of the most remarkable ones. The same occurs with the words "television" (*televisão*), "cinema" and "visual" (the same words in Portuguese). It is not difficult to find them in the cloud. The word "radio" (*rádio*) can be identified in the bottom (left-hand) of the cloud, but when compared with "television" its size suggests that, even as a medium, radio is less significant than visual media is. Although sometimes more artistic than objective, titles of research works tend to use keywords referring to the fields or objects of analysis; thus, the underwhelming presence of words associated with the scope of sound might be considered additional evidence of the negligence of Communication Sciences regarding sound.

5. Sonic Epistemology

Marcel Cobussen, Holger Schulze and Vincent Meelberg corroborate the idea that "scant attention has been paid to the epistemological values of sound" (Cobussen, Schulze and Meelberg 2013). The authors defended the view that sensorial experience "should be regarded as an integrated network in one's relating to the world", but they also recognised that "the ear leads to a different orientation on the world" (Cobussen, Schulze and Meelberg 2013). By adding the term "acoustemology" "to the vocabulary of sensorial-sonic studies", Feld wanted "to argue the potential of acoustic knowing, of sounding as a condition of and for knowing, of sonic presence and awareness as potent sharing forces in how people make sense of experiences" (Feld 1996, 97). By acknowledging the epistemic value of sound, therefore, the author suggested an "exploration of sonic sensibilities", which does not necessarily mean the supposition that sound comes first in the understanding of the world. Resulting from the combination of "acoustic" and "epistemology", "acoustemology" should be considered a provoking reminder that sound is also central to making meaning.

One of the crucial topics in debates regarding methodologies of empirical analysis is the specificity of certain research methods. Does sound demand particular methods to allow the expected empirical demonstration? Editing software is certainly a good help for overcoming the limitation concerning the (im)materiality of sound, as audio has become visible on the screen of a computer. With the creation of editing software, technical analysis became more achievable and objective; however, it would be misleading to ignore the fact that the fundamental

method of examining sound meaning is based on listening—listening to sounds first and then listening to the way in which people talk about what they hear. Making meaning is a matter of interpretation, which involves not only what is in the structure of sound but also what exists in people and contexts as well. This means admitting emotion, in addition to rational description, as a valuable and valid element for explaining both the immersion of oneself in the environment and the meaningful power of acoustic energies.

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Contributors

Antonio Adami is a Professor at Universidade Paulista-UNIP with a PhD in Semiotics from the University of São Paulo-USP, 1994 (CNPq scholarship), a post-doctorate in Communications from PUCSP and Universitat Autònoma de Barcelona, 2009 (FAPESP scholarship), and a post-doctorate in Communications from the Complutense University of Madrid (UCM), 2004 (FAPESP scholarship). Invited Professor at UCM. Research groups: Media, Culture and Memory (Brazil) and MEDIACOM (Spain). Author of the book *The Radio with Accent Paulista—1920, 1930, 1940 and 1950*, published in 2015.

Marko Ala-Fossi is a member of a pan-European research team on digital radio, (DRACE) (since 2004), which has published several joint articles in peer-reviewed journals and a co-edited book (2010). He has also done commissioned research on radio for the Finnish Ministry of Transport and Communications (2006, 2010) as well as for the Finnish Communications Regulatory Authority (2007, 2008, 2009). Ala-Fossi is currently working (2014–16) on a project entitled "Broadcasting in the Post-Broadcast Era: Policy, Technology and Content Production" funded by the Academy of Finland. He is a member of the International Editorial Board of both the *Radio Journal* (UK) and the *Journal of Radio and Audio Media* (US). Ala-Fossi is a former news journalist, producer and market analyst at the Finnish Broadcasting Company (YLE) (1989–2004). His research interests include media policy, political economy and social shaping of the new media delivery technologies.

Avelino Amoedo (PhD 1998) is a Lecturer at the School of Communication of the University of Navarra. At present, he is also the Academic Secretary of its Department of Journalism Projects. He teaches Radio Production and Radio Journalism, and his research focuses on the convergence processes in Spanish radio, radio production and digital news. He is also interested in the study of the structure of radio in Spain and in Europe. He has been a visiting scholar at the Center for Research in Media and Cultural Studies at the University of Sunderland (2012 and 2014).

Joanna Bachura-Wojtasik is an Assistant Professor in the Department of Journalism and Social Communication at Łódź University. She is the author of *Odsłony wyobraźni. Współczesne słuchowisko radiowe* (Revelations of imagination. Modern radio drama) (2012) and co-author (with Elżbieta Pleszkun-Olejniczakowa and Aleksandra Pawlik) of *Dwa Teatry. Studia z zakresu teorii i interpretacji sztuki słuchowiskowej* (Two theatres. Studies in the theory and interpretation of the art of radio drama) (2011). Her primary research interest lies in Radio Studies, above all as a form of art. She is also interested in modern culture—its changes, properties and functions. She coordinates the Łódź School of Radio Studies and is an academic supervisor of the Radio Studies Academic Circle. She is also an editing secretary for the journalism quarterly *Acta Universitatis Lodziensis. Folia Litteraria Polonica* (a point-scoring journal on the ministerial list).

Lena Benzecry obtained a PhD in Communication and Culture from the School of Communication of the Federal University of Rio de Janeiro and is dedicated to the studies of Social Memory, History of Communication and Radiophony. Main research subjects: samba and music radio. Current researcher at Rio de Janeiro State University under the Laboratory of Studies in Communication, Innovation and Culture, which is linked to the Post Graduate Program in Communication (LAMPE-UERJ). Member of the Group of Studies about Mediation and Radio Interactions Research listed in the CNPq and coordinated by Prof. Marcelo Kischinhevsky at Rio de Janeiro State University.

Monika Białek is an Assistant Professor at the Institute of Philosophy, Sociology and Journalism at the University of Gdańsk (Poland). Her work focuses on media communication, particularly radio broadcast. Professionally associated with Polish Radio, where she worked as a reporter. Author of numerous publications about artistic forms of radio features, she published a book titled *Polish radio feature. Selected issues*, in which, as the first scholar in Poland, she presented a taxonomy and typology of the feature and analysed its structural properties and radio means of expression.

María Blanco holds a PhD in Communication. She works at the Pontifical University of Salamanca (Spain). Her research focuses on new media, such as podcasts, and linguistic analysis.

Lucia Casajús received a Degree in Social Communication/Journalism at the UNLP (Argentina), and a Master in New Trends and Innovation Processes in Communication and a PhD from the Jaume I University. Her doctoral thesis focused on the use of social media by Spanish university radios. She has published several articles in books and journals in the field of radio, college radios and their link with the Internet. She was a collaborator with various university radio stations as Radio Universidad de La Plata and Vox UJI. In her career she has worked as a journalist in numerous communication offices, specialising in recent years in managing content on social media.

Paloma Contreras-Pulido obtained a PhD in Communication and Education from the University of Huelva. Contracted to FPI-MINECO University of Huelva. Journalist and Social Educator. Member of the Research Group Agora. Professor of the Master in Audiovisual Communication and Education (UHU-UNIA) and Professor of the Bachelor Degree Social Education, University of Huelva, on the subject of Media, Social Control and Critical Awareness. Her research is focused on media literacy and communication for social change.

Rita Curvelo holds a BA in Communication Sciences from the Catholic University of Portugal. She is now developing her PhD thesis in Communication Sciences at the New University of Lisbon. From 1999 to 2015, she worked in Renascença Radio, one of the leading broadcast Portuguese radio stations, in programme production and presentation, as well as in the Internet and press communication department. Since 2000 she has taught the disciplines of Radio Communication and Organizational Communication at the Catholic University of Portugal.

Roberto de Araújo Sousa is a JORDIS member and a research assistant on the University Radios: Models, Discourses and Practices and Journalism undergraduate student at Federal University of Piauí (Brazil).

Paulo Fernando de Carvalho Lopes is an Associate Professor of Journalism at the Federal University of Piauí (Brazil) and the coordinator of the JORDIS Research Group in Discourses and Journalism.

Bruno Dominges Micheletti is currently pursuing a PhD in Journalism at the Universidad Complutense de Madrid (UCM). He holds a Master's in Communication from the Universidade Paulista with a CAPES scholarship and a degree in Marketing and in Journalism from UNIP. Currently, he is

part of the research groups "Media, Culture and Memory" (CNPq) and "Radio and Sound Media" (INTERCOM). Bruno was part of the organizing committees for the IX LUSOCOM in 2011 and for the book launch teleconference of the international book *Panorama da comunicação e dos meios no Brasil e Espanha* (Panorama of communication and media in Brazil and Spain) between Universidade Paulista and UCM in 2012. During his undergraduate studies, he had a scholarship from Santander Universities for Undergraduate scientific research, awarded by the Vice-Dean of Graduate Studies and Research at the Universidade Paulista.

Manuel Fernández-Sande (PhD) is a Professor of Journalism and Media Management at the University Complutense of Madrid and is currently member of the Department of Journalism and Global Communication at this University. He is the author of *Los orígenes de la radio en España. Volumen I y Volumen II* (Madrid: Editorial Fragua, 2006) and various other papers on broadcasting and media. He is co-director of the research group Analysis of Treatment and Dissemination of Scientific and Cultural Information in the Mass Media. His research interests include radio broadcasting industry, marketing strategies in radio, community radio and the history of broadcasting. He currently works in the national research project Diversity of the Audiovisual Industry in the Digital Era and is member of ECREA, INTERCOM and AE-IC (Asociación Española de Investigadores en Comunicación). Manuel.Fernandez@ucm.es.

Nivaldo Ferraz is a PhD student and holder of a Master's degree in the Postgraduate Media and Audiovisual Process programme of the Escola de Comunicações e Artes. Journalism Professor and course coordinator at the University Anhembi Morumbi. Radio journalist and producer with 20 years of experience as a reporter, editor and director of programmes. Writer and performer of comedy shows and mini-series of various genres for radio.

J. Ignacio Gallego is a teacher and researcher at the Journalism and Media Studies Department of Carlos III University of Madrid (UC3M). He holds a European PhD from the Complutense University of Madrid. He has been a research fellow at McGill University (Canada) and Glasgow Caledonian University (UK) and has also participated in the Interactive Cultures Research Group based at Birmingham City University (UK). In 2010, he published the book *Podcasting. Nuevos modelos de distribución para los contenidos sonoros* (Barcelona: UOC Press). In 2012, he coordinated the book *Sintonizando el futuro: radio y producción sonora*

en el Siglo XXI (Madrid: IORTVE). He has been a member of the European Cost Action ISO 906 "Transforming Audiences, Transforming Societies" and is member of ECREA and IAMCR. He is currently director of the MA in Music Industry and Sound Studies at UC3M and member of the national research project Diversity of the Audiovisual Industry in the Digital Era (http://www.diversidadaudiovisual.org).

Patricia González-Aldea holds a Bachelor degree in Information Sciences from the Complutense University of Madrid (UCM). Patricia also holds a PhD in International Relations from UCM. She holds a Master's degree in radio from Radio Nacional de España (RNE—Spanish National Radio). She has taught radio courses at the university and worked at the Spanish National Radio. She is currently a Visiting Professor for the Department of Journalism and Audiovisual Communication at Carlos III University of Madrid. Patricia has authored more than 40 publications, including books, book chapters and academic articles. She is a Research Fellow with the Research Group on Communication and Digital Information at University of Zaragoza.

Magz Hall is a sound and radio artist and Senior Lecturer at Canterbury Christ Church University. Magz runs the artist group Radio Arts and the Expanded Radio Research Group. Her work often considers the artistic potential of radio. Her sound work has been exhibited in the Tate Britain, the Yorkshire Sculpture Park (YSP), the British Museum, the Sainsbury Centre, Whitechapel Gallery and MACBA Barcelona, as well as in Denmark, Italy, Germany, Norway, Morocco, Canada and the US, and broadcast internationally. Her ambisonic soundtrack of the Hong Kong Airport at the British Museum was described as "extraordinary and rich" (Williams 2004), and her "intriguing and beautiful work" *Radio Mind* (2012) was commissioned for the Lightworks Festival. Her *Spiritual Radio* (2014), was produced for the *Unbinding the Book* exhibition at the Whitechapel Gallery, London, and her *Tree Radio* (2015) for the YSP. A former director of the Community Media Association, she successfully helped push for community radio in the UK and was a founder of London's arts station Resonance FM. Her PhD "Radio After Radio: Redefining Radio Art in the Light of New Media Technology through Expanded Practice" was awarded by University of the Arts London, producing nine new works concerned with the possible futures of FM inspired by 100 years of international radio art practice.

Kinga Klimczak's research interests centre on artistic forms of radio, especially radio documentary and documentary. Kinga treats these genres as audio-texts or cultural texts and therefore approaches them in the context of other cultural texts, such as literary or audiovisual texts. She is also looking for the specificity of the language and meaning of these genres, showing the importance of individual elements that form the audio message, such as words, acoustic sound, music and silence. Of additional importance to Kinga is the matter of narrative in relation to radio documentary, which is, after all, a story. She approaches radio documentary as a starting point to reflect on man and his identity. In her considerations on audio art forms, Kinga draws upon two theories in particular, namely Bakhtin's dialogism and Paul Ricouer's "narrative identity".

Olatz Larrea holds a PhD in Social Communication. She is Assistant Lecturer in the Department of Audiovisual Communication at the International University of Catalonia (Spain). Her research focuses on the impact of audiovisual messages on the audience, with a special focus on voice perception and message processing.

Isabel Lema-Blanco is a social science researcher and a PhD student in Educational Sciences at the University of A Coruña (UDC) in Spain. She is involved as a researcher in the EU Framework Programme 7 projects TRANSIT (TRANsformative Social Innovation Theory) and GLAMURS (Green Lifestyles, Alternative Models and Upscaling Regional Sustainability). She is a researcher in the Spanish project Youth and the Third Media Sector in Spain funded by the Queen Sofía Centre on Adolescence and Youth. Her research interest focuses on the study of social learning in grassroots social initiatives (including participatory processes). She has studied the role of mass media in public environmental concern as well as its influence on social movements such as "Nunca Máis" in Spain. She has published in the field of environmental risk perception and environmental communication. She is a member of the executive board of a community radio in Spain, cooperating with international networks such as AMARC (World Association of Community Radio Broadcasters) in order to promote the effective exercise of people's right to communicate.

Nieves Limón holds a PhD in Mass Media Research from Universidad Carlos III, Madrid and a Master's in Contemporary Art History and Visual Culture from Universidad Autónoma, Madrid/Universidad Complutense,

Madrid/Museo Nacional Centro de Arte Reina Sofía. Nieves currently lectures at the Journalism and Communication department of UC3M. Her research focus is Theory and Analysis of the Moving Image and Photographic Image. The main topics she has researched recently are: theory and ethics for a new photojournalism, TV studies, Genre Studies and photography, post-photographic changes, digital image and audio-visual archival. She is member of TECMERIN Research Group. www.uc3m.es/nieves_limon

Carmen Marta-Lazo is an Associate Professor of Audiovisual Communication and Advertising at University of Zaragoza. Marta-Lazo holds a PhD in Information Sciences from the Complutense University of Madrid. She is also Principal Researcher in the Research Group on Communication and Digital Information at the University of Zaragoza. Carmen is the Programme Director for the Unizar.es radio station. She is a member of the advisory boards of Revista Latina, Comunicar, Enl@ce, Icono 14, ZER, @tic, Ámbitos and Pangea, among others. Marta-Lazo has authored more than 70 publications, including books, book chapters and academic articles related to audiovisual media.

Daniel Martín-Pena holds a Communication and Education PhD from the University of Huelva. He is a personal scientific researcher at the University of Extremadura. Member of the ARDOPA research group. Teacher Degree in Audiovisual Communication from the University of Extremadura on the subject of Journalistic Communication. Manager of Radio-TV of the University of Extremadura (OndaCampus). Daniel has given lectures in Colombia, Argentina and Italy. His research interests are focused on worldwide university radios and transnational networks of collaboration development.

María del Pilar Martínez-Costa obtained a PhD in Public Communication from the University of Navarra. She is Director of the Department of Journalism Projects at the School of Communication, University of Navarra. Since the mid-1990s, she has been researching the introduction of digital radio systems in Europe and the changes brought about by digital technology in the way radio content is conceived, produced and managed. Her book *La radio en la era digital* (El País Aguilar, Madrid, 1997) was a pioneering work on this subject.

Lluís Mas holds a PhD in Audiovisual Communication and Advertising from the Autonomous University of Barcelona (UAB). He is a Visiting

Professor in the Department of Communication at Pompeu Fabra University (Spain). His research focuses on advertising, sound, prosody and experimental methods.

Elsa Moreno is a journalist and has a PhD in Public Communication from the University of Navarra. She is a Lecturer in the Department of Journalism Projects and teaches Radio Communication and Radio and Sound Creativity at the School of Communication, University of Navarra. She researches the concept of "radios" and content management of multi-channel radio, together with the evolution of programming criteria and techniques—specifically, management strategies, content design, means of production and direction, commercialisation and promotion of radio programmes. Her research also covers Spanish, European and American radio market trends. She is the author of several studies on talk-radio stations, specialised news stations and music radio stations.

María José Müller holds a PhD from Austral University, Argentina and is a Broadcasting Professor at the same university. She researches radio programming in Hispanic Radio. She has published several articles on the impact of new technologies on traditional radio.

Madalena Oliveira obtained a PhD in Communication Sciences in 2007 from the University of Minho (UM). She is an Associate Professor in the Department of Communication Sciences—Institute of Social Sciences. She lectures in the field of Semiotics, Communication and Languages, as well as in Journalism and Sound. Her research interests lie in social semiotics, journalism and sound studies. She was the principal investigator of the research project NET Station: Shaping Radio for Web Environment, concluded in April 2015. She also coordinated an international project on Communication Policies, Public Service Broadcasting and Citizenship in partnership with the University of Brasília (Brazil). With particular connections with research associations, she is the vice-president of Sopcom (the Portuguese Association of Communication Sciences). In 2003 she created the Working Group on Radio and Sound Media within this association, and she is currently its coordinator. Madalena Oliveira is also the chair of the Radio Research Section of the European Communication Research and Education Association (ECREA).

Miguel Angel Ortiz Sobrino holds a Doctorate of Information Science from the Complutense University of Madrid (UCM). He holds a degree in Journalism and Science of Visual and Audio Image. He also holds a

Diploma in Media Research from the Association for Media Research and is a Professor/Delegate in Medialab/Inforadio of the Faculty of Information Sciences. From 1989 to 2009, he conducted the Radio Master's at UCM/RNE. His career has been linked to RTVE, where he has occupied the position of Chief of Programmes at Radio 5, Assistant Director of Regional Stations and Assistant Director of Programme Planning at RNE. He has also led the Official Institute of Radio and Television.

Teresa Piñeiro-Otero holds a PhD in Communication from the University of Vigo (Spain) and is a Professor of Sound and Music Atmosphere at the University of A Coruña (Spain). A member of the research group Culture & Interactive Communication, she has focused her research on new radio manifestations in the convergence era. On this subject, she developed two research stays at the University of Aveiro (2011) and the University of Minho (2014). In 2014 she received a Master's in Research Methodology (University of A Coruña) with a thesis on the state and evolution of Radio Studies in Spain. Her paper in the current volume is part of this work.

José Eduardo Ribeiro de Paiva (Eduardo Paiva) is a Professor of Multimedia, Media and Communication Studies at the UNICAMP Institute of Arts. He is also a Professor in the Graduate School of Visual Arts and in the Undergraduate School of Music at the same institution. With a degree in Music, and a Master of Arts and PhD in Multimedia, he has been developing work on the relationship between sound creation, media, art and technology since the 1980s.

Emma Rodero holds a PhD in Communication and a PhD in Psychology. She is a Senior Lecturer in the Department of Communication at Pompeu Fabra University (Spain). Her research focuses on the impact of sound (radio) and voice messages on the cognitive and emotional processing of the listeners.

Rogério Santos is an Associate Professor of Communication Sciences at Universidade Católica Portuguesa (Portuguese Catholic University). He currently teaches Journalism Studies. His most recent publications are (English titles): *Radio History in Portugal, 1941-1968* (2014), *The Media Days – An Analysis of Organizational Structures* (2012, ed.), *From Journalism to the Media. Portuguese Studies* (2010), *Cultural Industries: Images, Values, and Consumption* (2007) and *The Radio Voices, 1924-*

1939 (2005). He coordinated the Communication Sciences department (2006–13) and was the chairman of CESOP (Centre for Research and Opinion Polls) (2010–12) and *Media XXI* magazine (2003–05).

Xosé Soengas Pérez is a Professor of Audiovisual Communication, and he has been Director of the Department of Communication Sciences at the University of Santiago de Compostela from 2004 to 2012. He lectures on audiovisual information, and his research lines are focused on: treatment of information contents, information control, censorship, manipulation, programming and audience in radio and television. At present, he directs the Master's in Communication and Creative Industries.

Marina Vázquez holds a PhD in Social Communication. She is a Professor in the Marketing School at Colima University (Mexico). Her research focuses on radio messages and college radio stations.